ZONE VI

PHOTOGRAPHIC SPECIALTIES

1995–96

"BUILD IT NOW!"

"Sometimes I think I've only learned one lesson in my 52 years: Just do something. Innovation guru Michael Schrage insists that a passion for hasty prototyping is the single most important dimension of new-product success. I agree...there is an abiding necessity to quit seeking the Ultimate Solution—and get on with cobbling something together fast that will allow you to learn enough to get on with the next step...fast"

—Tom Peters
The Peters Principles

Is he talking about us? Zone VI has always aggressively tackled challenging, difficult projects. Our cameras, enlarger, two compensating timers (for enlarging and developing), full line of washers, modified meters, etc. are a few examples. Though any one of these items might comprise the full line of other photographic equipment suppliers, our catalog also contains thirty other items made by us and not available from any other source. I have always stressed, "build it out of styrofoam, build it out of cardboard, build it out of masonite or beer cans, but build it now."

We have filled the largest holes in the photographic equipment field. We can now attend to the littler things; the things that will delight the most demanding —the perfectionists among us.

Because the sharpest lens will focus only on a single plane, serious camera manufacturers have gone to great lengths to assure film flatness at the time of exposure. They know that any bulges in the light-sensitive material will obviously compromise sharpness.

Negative carriers have not kept up. When a sheet film negative reaches the darkroom, some of its original precision of focus is compromised. The larger the film, the more space between the inside edges of the holder and the more room the film has to sag or bulge.

There have been many attempts to hold negatives flat in the enlarger. My method of employing a single carrier for 8x10's with masking tape at the corners to stretch the film flat was fairly practical, but admittedly crude. Glass carriers have been tried and abandoned by many printers. Their propensity for creating Newton Rings if the glass is tight enough to keep the negative flat as well as their dust-gathering tendencies are well known.

Michael Houlahan the owner of Hedrich-Blessing— one of the largest, most prestigious architectural photography firms in the world— had bought our enlarger configured for 8x10. He had an improvement to suggest. He sent not only the suggestion, he sent the part itself! It's a marvelous negative carrier. It had obviously been a custom one-off, probably made in a machine shop, possibly in the '30's. It was for an 8x10 enlarger and it did something no carrier we had ever seen or heard of could do; it could stretch out the negative absolutely flat without ruining it.

He gave us permission to copy it and we almost did. (Neither our engineer, Zsolt Pomazi, or I are capable of leaving well-enough completely alone.) We found that duplicating it was not as simple as we thought. To begin with, it required uncomfortably tight tolerances and Michael's was obviously custom tuned to work with one film. But because one maker's 4x5 or 8x10 film is not exactly the same thickness or size as another's, our holder had to be precisely, minutely, and infinitely adjustable to all film thicknesses and sizes. This self-imposed adjustability requirement magnified the inherent difficulties which, as far as we were concerned, made it more fun. (Solving the easy ones is not very exciting. We like problems that give you a fight!)

We finally made it. It took a lot more computer design time and engineering skill than we had originally figured, a lot more precision in manufacture than we had planned on. It took longer than we had imagined, and it cost more than we hoped it would. What's new? Murphy never sleeps.

The carrier I promised Michael is in his hands. It will be our standard 8x10 carrier and will be included with all 8x10 heads. Admittedly, the stretchout feature is less necessary for 4x5 or 5x7,

but after using it you find out it is one of those things that you wonder how you did without. It will be optional for purchasers of our 5x7 enlarger.

What else? Because we have been making 5x7 VC heads for the Zone VI Enlarger, we had the technology for the new 8x10 Variable Contrast enlarger head. We just had to size and power it up.

What else? Sometimes you just don't think; you get trapped into an existing . . . trap? A perfect example was the Omega and Beseler cold light heads that we had made for years. Until fifteen years ago we bought them from Aristo but when Paul Horowitz suggested so many electronic improvements, we decided to make them ourselves. But we stuck with the same old round Aristo shape that fits into the Beseler and Omega condenser collars.

A restriction of the round style was what Dave Howard of *Camera and Darkroom* colorfully described as a "snake in a flowerpot." He was referring to the necessarily convoluted cold light tube in its round housing. This might be o.k. for a single grid head but cetainly not for a two-tube VC head. We avoided this problem in the Zone VI 5x7 enlarger heads by running tubes straight across and not bending them until they got out beyond the negative area.

Perhaps there was some improvement we could make.

We found that in order to fit the two enlargers we had to use the same round design for the bottom part. But instead of folding the tube into the round part, we added a long box above.

It would not only hold the cold light grid, it would be long enough for the tubes to be straight and parallel to the film edge and all the bends would be outside the negative area. Just like our 5x7 head. And we sized the box for the grids, the electronics, two diffusers with an air space between, and tall enough to accomodate a second tube for VC.

So we have new designs for Omega and Beseler 4x5 VC cold light heads. Because of the engineering previously done to get the original designs, and electronics sorted out for the Zone VI Enlarger, the costs to develop these VC units was lower than expected. If that ever happened before, I can't remember when.

NOTE:

ALL of our VC enlarger heads are now stabilized in the head; no special timers or stabilizers are required for precise, consistent exposures. However, a compensating enlarging timer is still a viable, paper-saving tool in that it will automatically adjust for changes made to the settings of the blue and/or green grids.

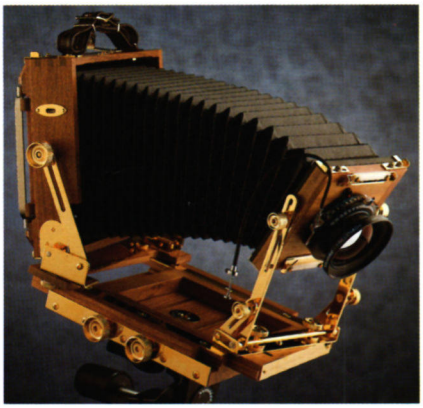
As I approach advanced geezerhood, I want more and more to work less and less; to devote more hours to photography, fishing, travel, music and the hundred books I never read. Therefore, I resigned August 25th to spend more time on these things I enjoy. This then will be my last Zone VI catalog. I truly appreciate your past support.

With Best wishes,

Everything we sell is guaranteed to please. If you are not delighted with your purchase, return it within thirty days for a full refund. In addition, everything we build is guaranteed for your lifetime. If it should ever fail to perform its designed function for any reason, except battery failure, drowning, gratuitous abuse, accidents, internal tampering or unauthorized repairs, we will repair or replace it free of charge.*

We have made every effort to assure the accuracy of all information in The Zone VI catalog. However, we reserve the right to correct any errors, whether in pricing, description, specifications, etc. All prices and specifications are subject to change without notice.

**Except for paper and chemicals*



Zone VI Easy-Opening Bail

(retrofit for earlier cameras)

Simply lever open the spring back to receive the film holder. Because equal and simultaneous pressure is applied against both camera body and spring back, there is no tendency for the camera to move. Remove your camera back and send it to us.

RPZN9000 (Zone VI 4x5 Bail) **$65.00**

LIFETIME GUARANTEE

The Zone VI 4x5 Camera

An owner in your area has volunteered to demonstrate his/her camera. Call us to make contact.

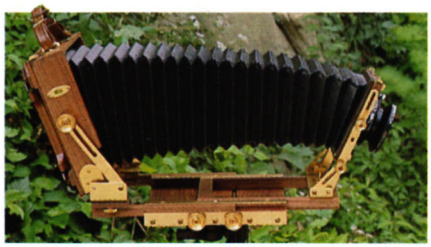
The Zone VI 4x5 Camera has many unique features: Its 18-inch extension and 22-inch bellows can handle, with full movements, lenses to 355mm. It allows greater than a 1:1 ratio with a 210 mm lens for extreme close-ups. With a 120mm lens, you can get more than a 2:1 ratio. The bellows is removable. When the optional bag bellows is substituted, unlimited movements with lenses from 47mm to 165mm are available. There is a front shift movement – rare on field cameras – which is convenient for precise lateral framing. There are tilts from the base as well as through the lens axis; another unusual feature.

As versatile in the studio as it is in the field, its range of movements exceeds the covering power of lenses designed for an 8x10! Front rise and fall, 3" travel. Front base tilt, 45° forward, 45° back. Front axis tilt, unlimited. Front swing, 17°. Front shift, 1 1/4" travel. Rear tilt, 35°. Rear swing, 17°. Note: a front drop (we have a 1 1/2" drop) achieves the same result as a rear rise. The front shift achieves the same result as a back shift to the opposite side. The camera, folded, measures 3 3/4" by 7 3/4" by 9 1/2". It weighs six pounds. The 545 and 550 Polaroid backs, the Calumet and Sinar roll film backs, and the Kodak Readyload backs are accommodated.

This camera is one of those wonderful rare things that is more beautiful than it has to be.

ZN1001 (4x5 Camera in Honduras Mahogany with Bail and gold plated hardware) **$1495.00**
ZN1003 (4x5 Camera in American Black Walnut with Bail and gold plated hardware) **1495.00**
ZN1005 (4x5 Camera in American Cherry with Bail and gold plated hardware) **1495.00**
ZN1020 (Bag Bellows for 90mm and shorter lenses) **199.00**
ZN10100 (Lensboard for 4x5 Mahogany – Copal 0) **39.00**
ZN10101 (Lensboard for 4x5 Mahogany – Copal 1) **39.00**
ZN10103 (Lensboard for 4x5 Mahogany – Copal 3) **39.00**
ZN1010 (Lensboard for 4x5 Mahogany – Blank) **39.00**
ZN10130 (Lensboard for 4x5 American Cherry – Copal 0).....**39.00**
ZN10131 (Lensboard for 4x5 American Cherry – Copal 1).....**39.00**
ZN10133 (Lensboard for 4x5 American Cherry – Copal 3).....**39.00**
ZN1013 (Lensboard for 4x5 American Cherry – Blank) **39.00**
ZN10120 (Lensboard for 4x5 Black Walnut – Copal 0) **39.00**
ZN10121 (Lensboard for 4x5 Black Walnut – Copal 1) **39.00**
ZN10123 (Lensboard for 4x5 Black Walnut – Copal 3) **39.00**
ZN1012 (Lensboard for 4x5 Black Walnut – Blank) **39.00**
ZN3000 (Camera Case for 4x5) *see page 17* **109.00**
ZN1030K(Fresnel Lens for 4x5) **65.00**

Lenses of shortest focal lengths can be focused by tilting the lens stage to the rear using base tilts, as shown. The bag bellows can be used for lenses from 47mm to 165mm.



The camera extension is 18" but the bellows will extend to 22", permitting movements at full extension. Lenses as long as 16" can be used.

LIFETIME GUARANTEE

The Zone VI 8x10 Camera

The Zone VI 8x10 Camera is identical in design, materials, and construction to the 4x5. The bellows extends to 34". The folded camera dimensions are 12½" x 14¾" x 4¾" and the weight is 13.7 pounds. The front swing is 15°. Front base tilt, 45°. Axis tilt, unlimited. Front rise and fall, 6" travel. Front lateral shift, 3" travel. Rear swing, 12°. Rear tilt, 45°.

We use only "Pattern Grade," the finest grade of Honduras mahogany. All wood parts are quarter sawn (no flat grain) for the greatest stability and the most elegant appearance. The cameras are built by Zone VI in Vermont using only American parts. All fittings are of machined and polished gold-plated brass. No stampings. The traditional brass coatings – shellac or lacquer – cost pennies and look okay in the store, but you can peel them off with your fingernail. In a month, the brass turns black. Our gold plating, used by no one else, costs as much as the metal parts themselves. But you can rest assured that it is superior to the hardware finish on any other similar camera.

Zone VI Cameras are built to the highest standards of precision, strength, and quality of finish. If you cherish purity of design and exquisite craftsmanship and materials as we do, you will delight in the ownership of a Zone VI Camera.

ZN2001	(8x10 Camera with Bail and gold plated hardware)	**$2195.00**
ZN2010	(Lensboards for 8x10 - blank)	**58.00**
ZN20101	(Lensboards for 8x10 - Copal 1)	**58.00**
ZN20103	(Lensboards for 8x10 - Copal 3)	**58.00**
ZN2015	(8x10 Adaptor Lensboard for Zone VI 4x5 lensboards)	**129.00**
ZN2080	(8x10 to 4x5 Reducing Back)	**495.00**
ZN2030	(Fresnel Lens for 8x10)	**129.00**

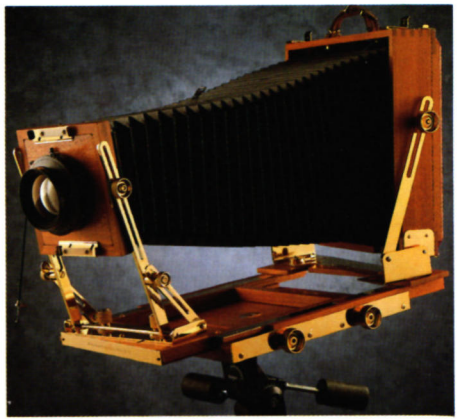
"When you say, 'guaranteed for life' you REALLY mean it. The (camera) damage was 'my fault' and I expected to pay for it. I deeply appreciate your generosity and your prompt service."

DR. GEORGE C. CHRISTENSON, *Fairbanks, AK*

To arrange for a meeting or a telephone visit with a Zone VI camera owner in your area, call (802) 257-5161

The camera back in horizontal position.

The camera back in vertical position. The sliding brass fittings at the top corners release the back for repositioning.



"Many photographers have fallen in love with Fred Picker's Zone VI 4x5 field cameras. They are beautifully made, durable, lightweight and have enough movements for any task. Now those photographers who wanted a similar camera in a larger size can rejoice; Fred's people have designed an 8x10 version. It is just as beautiful and strong as the 4x5, perfect for the field or the studio."

SHUTTERBUG, *July 1990*

"I received the Zone VI Camera yesterday. I believe it is the most beautiful piece of photographic equipment I have ever seen."

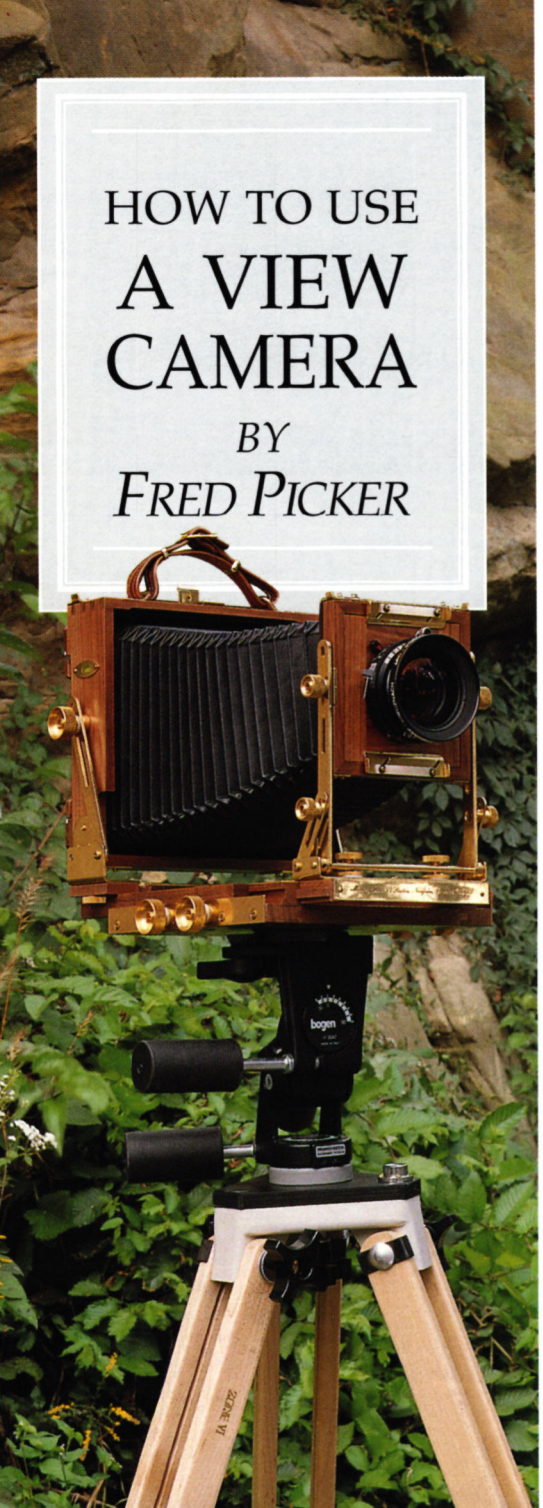
DR. GERALD A. MITCHELL
Tamuning, Guam

"The subtle refinements you have incorporated are certainly appreciated and it is indeed a beauty to behold. These elements of simplicity, beauty and contemporary engineering promote the attitude necessary toward making a photograph instead of just taking a picture."

RON STARK

HOW TO USE A VIEW CAMERA

BY FRED PICKER



Operating a view camera is much simpler than most people think. If you are not experienced, here are a few simple rules. Surprisingly, they cover almost all of the more than 10,000 large format exposures I have made in both commercial and personal work.

One of the more obvious differences between the photographs of an accomplished photographer and one with less experience can be seen in the precision of the camera positioning. Even if you know exactly what you want to show and where the camera belongs, it's rare to set up the camera initially in exactly the position that gives the precise composition and framing you want. Make your best guess by sighting over or under, or better, by placing your chin on the closed camera or the tripod head. Set up roughly (don't focus carefully or level up), take a long look, and then pick up the tripod and move it to the exact spot, which should be just inches away.

THE BASICS

Watch the ground glass as you move the camera. If you move the camera without watching, you'll have to move it again, or worse, settle for the position you guessed at. I have often found that moving the camera by inches can change the look of even a large landscape. It is impossible to overemphasize the importance of the exact camera position.

Always open the lens to its largest aperture to compose and focus. The world is seen by people of about your height from about your eye level so a camera position between four and six feet above the ground is just about right most of the time. Look at the works of the great photographers; they spent precious little time on their knees!

Always level the camera from left to right. (Use the level under the ground glass.) If the scene has vertical lines — buildings, pine trees, etc.— then also level the camera front to back. (Use the fore-and-aft level on the right side of the camera back.)

THE TILT MOVEMENTS

When the camera BACK is vertical (when the bubble of the level on the right side of the camera back is centered) verticals in the scene will not converge. Tilting the FRONT will affect depth of field, but will not change or correct converging lines.

When photographing vertical objects above eye level such as buildings, trees, monuments at Easter Island, Callanish or Stonehenge, level the camera front-to-back AND side-to-side. Then, raise the front until you see the framing you want on the ground glass.

For an object BELOW eye level in which you want to keep the verticals straight and you don't want to lower the camera (a chair, for example), level the camera and lower the front.

If you can't raise or lower the lens enough to include the entire tree or chair, point the camera up or down and then tilt the back and lens stage to vertical.

If the scene has depth, but contains vertical forms – a building with trees showing behind it, a forest, a circle of standing stones, etc., the only way to extend the zone of sharp focus is by stopping down as you would a hand camera. Focus about half way into the scene with the lens open. Then slowly close the lens. Watch the ground glass as you close the lens and adjust the focus until near and far elements are sharp.

Take advantage of our no-risk trial period

When photographing along the ground, tide pools, big landscapes or the like, line up the witness mark to center the lens on the ground glass. Then point the camera down until you get the framing you want. FOCUS ON THE FAR. (Bottom of the ground glass.) Then you can either tilt the back toward you or tilt the lens forward (either through the axis or from the base) until the NEAR is sharp. When you tilt the back, you get "distortion" and near objects tend to loom larger in relation to far objects. The nearer the near object is, the more apparent the effect. When you tilt the front, however, the size relationship between near and far objects is not exaggerated. I almost always tilt the back and leave the front alone because I find that the looming of near objects adds a strong sense of presence and depth to the photograph. But you can clearly see the effects of everything you do on the ground glass and use a little of each if you like.

As you tilt the top of the camera toward you to get the NEAR sharp, the bottom of the back will move slightly toward you throwing the FAR slightly out of focus. To hold the FAR in place, focus slightly forward with the rear focusing knob as you tilt the back. Doing it, you will find, is a lot simpler than explaining it because you can see the effect on the ground glass.

Be aware that lens or back tilts will only provide sharp focus without stopping down if the surface of the object is flat; a cornfield, level ground. If there are projections; a tree etc., get everything as sharp as you can using the camera movements. Then stop down. Watch the ground glass as you stop down. When everything looks sharp, close down one more stop for insurance.

The rising front or tilting back (either one; never both together) cover at least 90% of the pictures I make where camera movements are used. I use the lateral shift occasionally. It is handy if you are photographing a painting, for example, and you want to frame it precisely. Rather than pan the camera, which will cause horizontal lines to converge, or move the tripod a half inch, you just slide the front laterally. This movement is like raising the front, except it is horizontal. Use it sparingly as it can cause a weird "drawn" look in an architectural. It's always better to move the camera in front of the subject if you can.

THE SWING MOVEMENTS

Swings have the same effect as the tilt movements except that they rotate around a vertical axis rather than a horizontal axis. They would be used if you wanted, for example, to photograph a long wall three feet off your left shoulder. Aim the camera down the length of the wall (or row of trees, gravestones, etc.) to frame the picture. Because you are swinging through the axis, you don't focus on the far. Focus sharply on the center of the ground glass. Then swing the lens TOWARD the wall (the LENS LOOKS) until the near and far ends of the wall are sharp. Alternatively, you can swing the back AWAY from the wall (the BACK BACKS AWAY) until the near and far ends of the wall are sharp. Swinging the lens does not change the perspective but swinging the back causes the horizontal lines to converge more dramatically. You can see what's happening on the ground glass and use a little of each movement to tailor the image exactly to your taste. Swing movements are often used with a rising or falling front.

MODERATE USE OF CAMERA CONTROLS IS RECOMMENDED.

Excessive movements can produce unattractive distortions. Remember that a great number of fine pictures are made with cameras that do not have the advantages of image control.

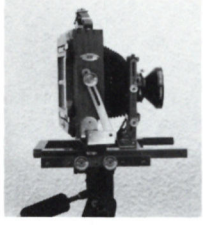
THE UPSIDE-DOWN IMAGE.

Many who have never used a view camera fear the upside-down image seen on the ground glass. The truth is that nothing will do more to improve your compositions. Painters frequently view their work upside down to see the relationships of the forms more clearly. (Turn a beautiful photograph upside-down; it's still beautiful!)

Cartier-Bresson uses a special prism on his Leica to turn the image upside-down. In an experiment at Harvard, students wearing glasses that turned the world upside-down and reversed it left to right were able to function perfectly in a few hours. You will get used to (addicted to) the upside-down image in no time.

BOOKS ARE AVAILABLE on how view cameras work but, because you really don't do much and everything you do is visible on the ground glass, a little experimentation is really all you need. If you still feel you want more information, descriptions of real picture making can be found in *The Camera* by Adams or *The Fine Print* by Picker. Zone VI stocks both books. For an actual graphic presentation of the movements (you can see the ground glass as the camera is manipulated) plus descriptions of composition, exposure, etc., the video *Photographing with Fred Picker* is suggested.

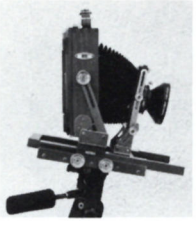
The fence as it would appear if made with a hand camera. The camera is pointing down so the pickets are not parallel to the edge of the picture. Depth of field is not sufficient to keep the near and far ends of the fence sharp.



1. This shows the camera prepared to make the corrected picture. 2. The camera is leveled fore and aft. 3. The camera back has been swung away from the fence. 4. The lens has been lowered.

Leveling the camera makes the pickets vertical; swinging the back permits sharpness in depth and also causes the near to "loom". Although the picture was made with the same lens and from the same position as the first picture, the swing position includes more area. (Notice the distant house does not appear in the first picture.)

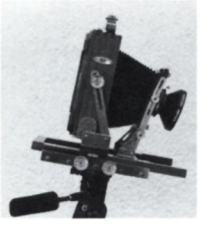
This picture was made with all the controls at neutral. The near rock and the far shore are out of focus.



1. This shows the camera pointed down, the same as it was in the picture above. (The camera need not be leveled fore and aft because there are no parallel lines to be concerned with.) 2. But the back has been tilted to the rear.

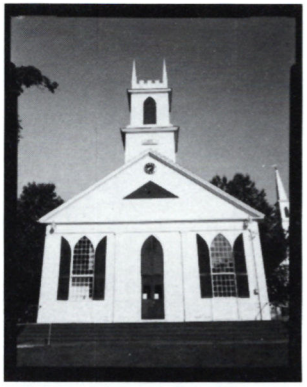
The tilted back has increased the depth of field and, even with the lens wide open, the entire scene is sharp from the specular highlight on the near rock to the stones on the far shore. In addition, the tilted back has caused the near rock to "loom"; it is larger in this picture than in the first one. This looming of near objects creates a sense of presence and an illusion of deep space.

This is the same picture as the one at left; controls at neutral, (same as a hand camera) and near and far areas are out of focus.

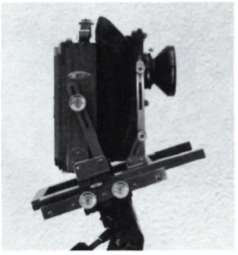


1. This shows the camera tilted down, the same as it was in the picture above. 2. But the front (lens stage) has been tilted forward for sharp focus from near to far.

The tilted lens stage has increased the depth of field and the entire scene is sharp. But tilting the lens forward did not cause the near object to loom. Though visually more "accurate," I prefer the illusion of depth and space achieved by tilting the back. Note: You can use a little front and a little back to get an in-between effect. All effects can be seen on the ground glass and determined before exposure.

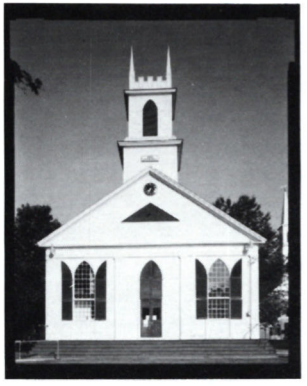


This picture shows the building as photographed with a view camera used as a hand camera; with all the movements at neutral. The camera had to be pointed up to include the entire structure. Aiming any camera up (the camera back is not vertical) creates the convergence of parallel lines which make buildings, etc. appear to lean backward. The far building and trees are out of focus.



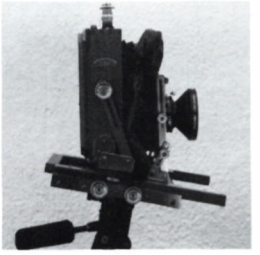
The camera was then arranged as shown. For a moderate raised lens position, the camera bed could have been level and only the lens raised but, in this instance, that amount of raised lens was insufficient to include the top of the building. So, in addition to the raised lens (seen at the top of the slotted arms) the bed of the camera was also tilted upward. This configuration, without further movements, would have left the back tilted and the result would have been similar (though not as pronounced) as in the first photograph. To solve that problem, the back was tilted to vertical (see level at the side of the camera back) and the lens stage tilted to be parallel with the back.

The camera here is fitted with a bag bellows which permits full movement with wide angle lenses such as the 120mm shown.



This picture was made with the camera set up as shown in the previous picture. The vertical lines of the building are parallel and the far building and trees are in focus.

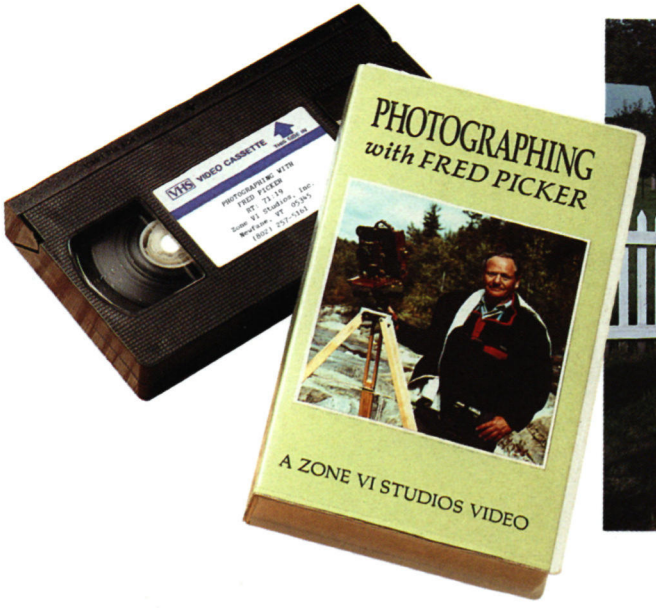
This stone was photographed with a view camera used as a hand camera; with all the movements at neutral. The camera had to be aimed down. Pointing any camera down (the camera back is not vertical) creates divergence of parallel lines. This makes the stone appear to lean forward.

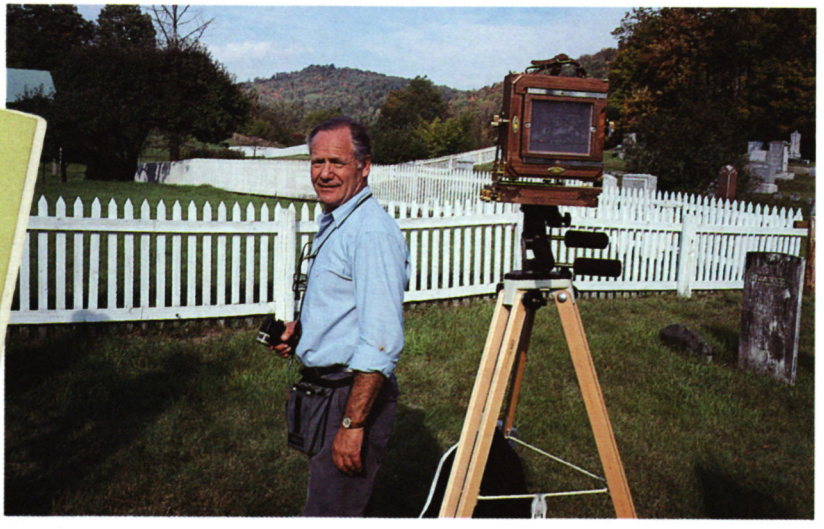


The camera was then arranged as shown. For a moderate lowered lens position, the camera bed could have been level and only the lens lowered, but in this instance, that amount of lowered lens stage was insufficient. So, in addition to the lowered lens (seen at the bottom of the slotted arms) the bed of the camera was also tilted down. This configuration, without further movements, would have left the back tilted forward and the result would have been similar (though not as pronounced) as in the first photograph. To solve that problem, the back was tilted to vertical (see level at the side of the camera back) and the lens stage tilted to be parallel with the back. Note: the effect of a lowered lens is exactly the same as that of a raised back. Here, although the camera does not have a "rising back" (which weakens the camera), the back has nevertheless been raised to the limit of the covering power of the lens.

Here again, the camera is fitted with a bag bellows.

This picture was made with the camera set up as shown in the previous picture. The edges of the stone are parallel.





Photographing with Fred Picker

A Zone VI Photography Video, Approximately 75 Minutes

This video was the second produced by Zone VI in collaboration with the Academy Award nominee, John Karol. Because *Printing with Fred Picker* received unusual acclaim, "Photographing" was designed as a logical companion piece to it. While "Printing" is directed toward making expressive prints, "Photographing" explores Picker's approach to making negatives worth printing.

We accompany Fred through a typical day of picture making among the hills, rivers, and towns of Vermont. There is also an assignment (portrait) photograph. Though all aspects of camera manipulation are shown and explained as are exposure determinations (Zone System and variable negative development) the emphasis is placed on the subjects themselves; how they are "seen", composed, and presented for maximum effect.

Karol's innovative photography allows the viewer to see the changing image on the ground glass as Fred manipulates the camera to achieve various effects.

Finally, viewing the resulting prints as we flash back to the moment of exposure, the startling similarities (and differences) between "The Thing Itself" and Picker's interpretation of it as shown in his prints. Available in American VHS only.

ZN6002 ("Photographing with Fred Picker") **$29.95**

"Photographing" Special

INCLUDES: "Photographing with Fred Picker" Video **$29.95**
An Original 8x10 Fine Print (one of the seven subjects in the Video) **25.00**
Zone VI Viewing Filter (specify format – see pg. 21) **25.00**
ZN600_K ("Photographing" Special – a ~~$79.95~~ value – **SAVE $20.00**) **59.95**

For rush delivery, call (802) 257-5161

Zone VI Tripods

LIFETIME GUARANTEE

"The best damn tripods in the world" were introduced in 1977 after two years of use – testing and dozens of modifications. They have no bad habits, no weak places, no sticking joints. And they are beautiful! Metal and plastic grow shoddy with use but natural materials like wood and leather (and people) gather honorable scars.

Both tripods are made of clear mountain ash in natural finish. The oversized knobs make it possible to set up solidly using thumb and finger pressure only. The spike feet are strictly heavy duty and hold firmly in snow, sand, or mud. The legs can be spread out flat to place the camera as low as ground level. A standard 3/8" mounting screw and a convenient leveling bubble are included.

- The Lightweight Tripod (right) is fine for 35mm up to middleweight 5x7's.
- The Standard Tripod (left) is for cameras from 5x7 to 11x14.
- The Folding Tripod stand will protect fine floors.

Both tripods will take any head but we prefer the two listed. A hexagonal plate is screwed to the camera's tripod socket and left there. That plate fits into a "nest" on top of the head and a lever locks everything together. No more fumbling to mount the camera. Simple, strong, fast. Large hand grips for pan, horizontal, and vertical control.

ZN5000 (**Lightweight Tripod**; ext. ht. 66" with head, closed ht. 39", wt. 9 lbs.).....**$299.00**
BG1329 (4x5 Pan-tilt Head; 3/8" screw*).....**62.49**
BG1330 (4x5 Pan-tilt Head; 1/4" screw for small cameras).....**62.49**
BG3999 (Additional 4x5 Camera Plate; 1/4" screw for small cameras).....**13.95**
BG3998 (Additional 4x5 Camera Plate; 3/8" screw).....**13.95**
ZN5122 (Folding Tripod Stand for either tripod).....**33.00**

ZN5100 (**Standard Tripod**; extended ht. 72" with head, Closed 44", wt. 16 lbs.).....**349.00**
BG1340 (8x10 Pan-tilt Head; 3/8" screw*).....**124.95**
BG3100 (8x10 Additional Camera Plate; 3/8" screw*).....**34.95**
ZN5122 (Folding Tripod Stand for either tripod).....**33.00**

*All Zone VI cameras use a 3/8" screw.

"Testament to the quality of your tripod; it has survived two years of cold, snow, rain and being hauled around in a komatic box (an Innuit box on runners hauled by a dog team)."

JOHN MACDONALD, *Labrador*

"I wouldn't dare put a Gitzo through the torturous use I give my lightweight."

DANIEL UNKEFER, *Columbus, OH*

"It seems like half the people at Yosemite Workshop brought your tripod. No wonder. It's terrific. Enclosed is my check..."

WILLIAM FARMER, *Youngstown, OH*

Zone VI Tripod Cases

LIFETIME GUARANTEE

Tripod carriers, with the exception of the cumbersome fibre tubes, quickly wear through at the bottom. What makes these cases unique is the deep ABS Polyvinyl cup that protects the material from the spike feet. The bag material is Cordura; a fabric that looks and feels like canvas but is much tougher. You can easily spot the good looking wine red color in an airport baggage jungle. Adjustable carrying strap included. Bags are sized for tripods without heads. To carry lightweight tripod with head order Standard Tripod Case.

ZN5124 (Lightweight Tripod Case, 45").....**$45.00**
ZN5126 (Standard Tripod Case, 51").....**49.00**

This is a photograph made on 4x5 film with a 210mm focal length lens. Notice the relationship of the building to the background (the top of the ornament is close to the top of the tree.)

This photograph was made from the same camera position but a 120mm lens was used. Notice that the same relationship of the building to the background exists; all that changed was the AREA included.

How to choose a lens

It can be seen from the above two pictures that the perspective of a wide angle and a long lens are the same if both pictures are made from the same camera position. Theoretically, one short (wide angle) lens would, therefore, be sufficient for all subjects; you could just crop the picture to include the desired area. But there would be a loss of print quality because of excessive enlargement of a section of the negative.

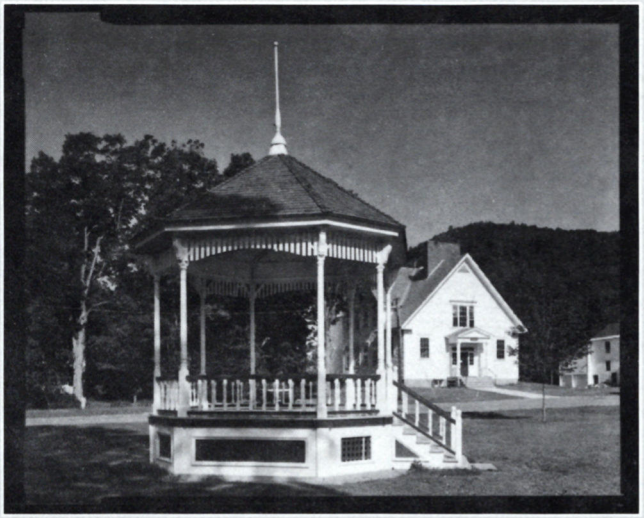
Choosing focal lengths should be your first consideration. My usage shows that for 4x5, about 60% of my pictures are made with a 210mm (8 inch) lens, about 25% are made with a 120mm (5 inch) lens, and the remainder are made with 90mm and 300mm lenses. For commercial and architectural work, the 90mm is heavily used. I have had to use lenses as short as 65mm (for photographing the interior of an executive airplane) but I rent those lenses on the few occasions when I need them.

People used to small formats are properly concerned with "filling the frame" in order to achieve the best print quality possible from the small negative. It is not necessary to be as concerned when using large format because, to give you an example, an enlargement to 8x10 from a 35mm negative is equivalent to an enlargement to about 32"x40" from a 4x5. You are dealing with nearly twenty square inches of film compared to a bit over an inch.

So, if you are going to begin with one lens, it might be practical to consider one of slightly shorter focal length as a starter. As a guide, a 120mm lens is equivalent (covers the same subject area from the same camera position) as a 35mm lens on a 35mm camera. The 210 on a 4x5 is equivalent to about a 55mm on a 35mm camera. Double the 4x5 lengths for equivalent 8x10 lengths (a 120mm lens on a 4x5 is equal to a 240mm lens on an 8x10 etc.).

Once you have settled on focal lengths, the lens you choose should be considered. Because view camera lenses are often displaced by camera manipulations, they must have sufficient "covering power" to include the image area without vignetting. Covering power costs more but, though most pictures demand only slight camera manipulations, some day a situation will arise where you need an extreme displacement. An example might be a picture of something very tall. Because you would

For lens advice, call (802) 257-5161



In this picture, you can see that the nearest building's size is about the same as in the first picture, but the perspective is far different. Here, the top of the ornament extends into the sky and the chimney touches the top of the hill. The reason for this change is that this picture was made from a closer camera position. (A shorter lens had to be used from this close position to include the entire subject; a 120 was substituted for the 210.) The close camera position increases the impression of space between the near and far building (notice how small the far building has become relative to the near building in the picture at left). Because of the close position, the sense of "presence" is greatly increased. Something small – a rock – in the foreground, shown bigger in the print than something large – a mountain– in the distance, creates drama through what Ansel Adams called the "near-far" relationship.

LENS COMPARISON CHART

35mm	4x5	8x10
28	105	210
35	132	264
80	300	600

have to raise the lens considerably, a lens with only moderate covering power might vignette the image. (Note: to find out if your lens is covering, close the aperture to the taking f/stop and look through the lens at each corner of the ground glass. If you can see all corners, you're ok.)

For best coverage, superb optics and the impression of space, luminosity, and "presence," I prefer the Schneider lenses. I most often use the 210mm APO Symmar and the 120mm Super Angulon.

All lenses we carry are fully color corrected and have connections for flash. Because large format lenses have leaf shutters, flash synchronization is possible at any speed.

Zone VI Field Data Guide

This simplified exposure record prevents field errors and provides a useful guide for printing. Zone placements, exposure, lens used, negative development, location, etc. can be listed. The 3½"x 5" looseleaf booklet contains 100 exposure records. Refill pages are available.

ZN6540 (Field Data Guide with 100 records) **$10.00**

ZN6542 (Refill pages, 300 records) .. **4.00**

Zone VI Film Speed Test

Film Speed: To locate your personal exposure index, make the simple test described in the *Zone VI Workshop* book (see pages 19-22) or video, send us the five negatives exposed as directed, and we will provide the sensitometric information you need.

ZN8242 (Film Speed Test) **$7.50**

Miscellaneous

ZN6056 (Model Release Forms, pad of 100) **$5.00**

ZN6060 (Print Recipe Sheets, pad of 50) **5.75**

Subscribe to the Zone VI Newsletter; see page 53

Schneider Apo-Symmar Lenses

The APO Symmars are just plain marvelous. True Apochromats (corrected for all wavelengths), they are as outstanding for color as for black and white. Covering power to spare and wire sharp from f/8 down.

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle f/22 at ∞	Angle of View f/22 at ∞	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
135mm	Copal 0	5.6-64	6-4	Yes	49mm	195mm	72°	4"x5"	**SC7210**	**$669.95**
150mm	Copal 0	5.6-64	6-4	Yes	58mm	220mm	72°	4"x5"	**SC7215**	**669.95**
180mm	Copal 1	5.6-64	6-4	Yes	58mm	263mm	72°	5"x7"	**SC7220**	**849.95**
210mm	Copal 1	5.6-64	6-4	Yes	72mm	305mm	72°	5"x7"	**SC7225**	**899.95**
240mm	Copal 3	5.6-64	6-4	Yes	77mm	352mm	72°	8"x10"	**SC7230**	**1495.00**
300mm	Copal 3	5.6-64	6-4	Yes	105mm	425mm	72°	8"x10"	**SC7235**	**1995.00**
360mm	Copal 3	6.8-64	6-4	Yes	112mm	491mm	70°	10"x12"	**SC7240**	**2295.00**

Schneider Super Angulon Lenses

The Super Angulons are wide angle lenses with an astonishing 100 degrees of covering power. I have used the 120mm since I began to photograph and would be lost without it. The 90mm (f/8) is my architectural lens.

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle f/22 at ∞	Angle of View f/22 at ∞	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
75mm	Copal 0	5.6-45	8-4	Yes	67mm	198mm	105°	4"x5"	**SC6755**	**$1279.00**
90mm	Copal 0	8.0-64	6-4	Yes	67mm	216mm	100°	4"x5"	**SC6908**	**899.95**
120mm	Copal 0	8.0-64	6-4	Yes	82mm	288mm	100°	5"x7"	**SC6120**	**1379.00**

Schneider G-Claron Lenses

The G-Clarons are real "sleepers." Though touted as close-up or copy lenses because of their superb definition and flat field, they are also outstanding at infinity focus. A 12" (300mm) that I tested against a superb Red Dot Artar (see Newsletter #54) was sharper, covered better, and had more contrast and better tonal separation of close values (barnwood).

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle f/22 at ∞	Angle of View f/22 at ∞	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
150mm	Copal 0	9-64	6-4	Yes	35.5mm	189mm	64°	4"x5"	**SC7000**	**$449.95**
210mm	Copal 1	9-64	6-4	Yes	49mm	260mm	64°	5"x7"	**SC7005**	**619.95**
240mm	Copal 1	9-64	6-4	Yes	52mm	298mm	64°	5"x7"	**SC7010**	**669.95**
270mm	Copal 1	9-64	6-4	Yes	58mm	335mm	64°	8"x10"	**SC7015**	**829.95**
305mm	Copal 1	9-64	6-4	Yes	67mm	381mm	64°	8"x10"	**SC7020**	**849.95**
355mm	Copal 3	9-64	6-4	Yes	77mm	444mm	64°	10"x12"	**SC7025**	**1295.00**

LIFETIME GUARANTEE

Zone VI Photographer's Apron

The two large pockets hold four 4x5 film holders, or a 105 Nikkor, an extra 35mm body, etc. Straps come over the top of each pocket and attach to Velcro on the front, or can be tucked in and attached to a Velcro piece inside. A third outside pocket holds a notepad or a Zone VI Field Data Guide, and a narrow center pocket carries your pencil. The waist strap clasps in the back with a Delrin clasp, and the size is adjustable. The Cordura nylon matches our Meter Cases.

ZN7036 (Zone VI Photographer's Apron) **$18.00**

Lens Cleaning Kit

Contains 38ml. Lens Cleaner, 25 sheets of 3"x5" Lens Cleaning Paper and a $6\frac{1}{2}$"x7" reusable Lens Cleaning Cloth. Stop using your shirt tail!

CQ1010 (Lens Cleaning Kit) **$2.95**

Caltar II Compact Lens

Designed for general purpose applications. Its multi-coated elements produce improved color rendition and contrast along with excellent sharpness. Good for product, portrait and – because of its compact size– field photography.

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle	Angle of View	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
150mm	Copal 1	6.3-64	3-3	Yes	40.5mm	180mm	62°	4"x5"	**CL4150**	**$349.95**
210mm	Copal 1	6.8-64	3-3	Yes	49mm	230mm*	58°*	5"x7"	**CL4210**	**449.95**

Caltar II Symmetrical

Universal "normal" lenses with superb contrast and corner-to-corner resolution. These lenses also can be used as slight wide angle lenses for larger formats, and have excellent color fidelity. Ideal for industrial photography, landscapes, portraits and architectural applications.

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle	Angle of View	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
135mm	Copal 0	5.6-64	6-4	Yes	40.5mm	200mm	72°	4"x5"	**CL2135**	**$509.95**
150mm	Copal 0	5.6-64	6-4	Yes	49mm	214mm	72°	4"x5"	**CL2150**	**549.95**
180mm	Copal 1	5.6-64	6-4	Yes	58mm	262mm	72°	5"x7"	**CL2180**	**699.95**
210mm	Copal 1	5.6-64	6-4	Yes	67mm	301mm	72°	5"x7"	**CL2210**	**749.95**
240mm	Copal 3	5.6-64	6-4	Yes	77mm	350mm	72°	8"x10"	**CL2240**	**1295.00**
300mm	Copal 3	5.6-64	6-4	Yes	86mm	425mm	72°	8"x10"	**CL2300**	**1695.00**
360mm	Copal 3	6.8-64	6-4	Yes	105mm	435mm	64°	8"x10"	**CL2360**	**1895.00**

Caltar II Wide Angle

Caltar's Wide Angle lenses are nearly distortion-free and provide a brighter ground glass image. They feature excellent color correction and even illumination over the entire image area. Ideal for a variety of uses, including interiors under cramped conditions and creative compositions.

Focal Length	Type of Shutter	Aperture Range	Lens Construction	Multi-Coating	Filter Size	Image Circle	Angle of View	Max. Format Size	Cat. No.	Lens w/ Copal Shutter
65mm	Copal 0	4.5-45	8-4	Yes	58mm	170mm	105°	4"x5"	**CL2654**	**$1095.95**
75mm	Copal 0	4.5-45	8-4	Yes	67mm	195mm	105°	4"x5"	**CL2754**	**1195.00**
75mm	Copal 0	6.8-45	6-4	Yes	58mm	187mm	102°	4"x5"	**CL2751**	**799.95**
90mm	Copal 0	6.8-45	6-4	Yes	67mm	221mm	102°	5"x7"	**CL2901**	**799.95**
90mm	Copal 1	4.5-45	8-4	Yes	82mm	236mm	105°	5"x7"	**CL2954**	**1295.00**
115mm	Copal 1	6.8-45	6-4	Yes	82mm	291mm	104°	5"x7"	**CL2115**	**1395.00**

*f/22

Professional Cable Release

Flexible, longlasting, Metal Clad. With set screw for time exposures.

BR5014 (12" Cable Release) **$6.99**

Calumet Wraps

These flat, square, pads wrap around lenses, meters, camera bodies, film holders, etc. and are held firmly in place with Velcro strips on all four corners. "Wrapped" equipment can then be safely stored in your camera bag, case, backpack or coat pocket without the risk of banging, dinging, scratching or damaging your other equipment.

WP2030 (11"x11" Calumet Wrap) **$9.95**
WP2035 (19"x19" Calumet Wrap) **11.99**

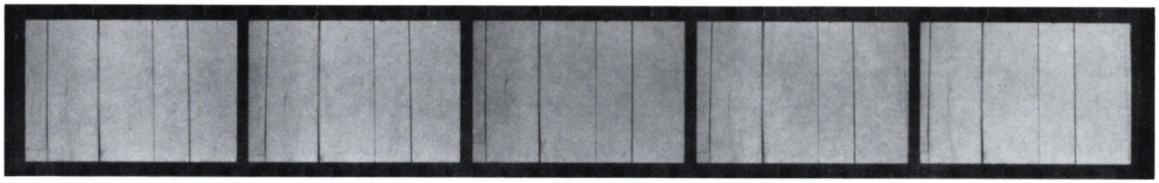
With any lens, a lens wrap FREE. Remind us when you call (802) 257-5161

Without a modified meter, you can't win

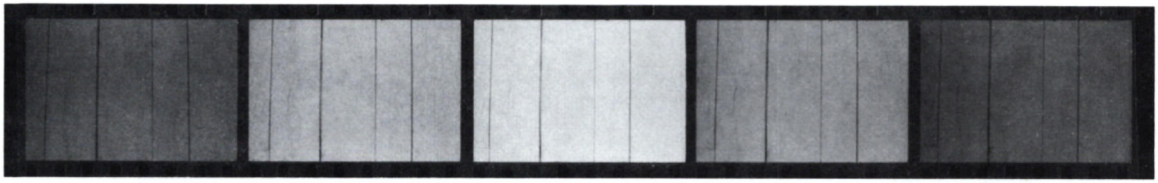
A useful meter provides exposure information that results in a negative density corresponding to the photographers placement. NO meter as it arrives from the manufacturer, is able to perform this function. The reason is that all meters measure light impartially. (They respond the same to infrared or ultraviolet light of the same intensity.) But film can't see infrared very well (that's why your foliage is always distressingly dark) and film is extremely sensitive to ultra violet (that's why your skies are always surprisingly light).

The most elegant, controlled, and graphic illustration of how any meter performs utilizes the procedure invented by Alan Ross. (See his description on the meter page.) We followed it here. Using a modified Pentax and an unmodified Pentax meter, we photographed a medium gray wall in hazy sunlight through various tri-color filters. (We first read the wall reflectance through the filters.)

Zone V exposures with modified meter.



Zone V exposures with unmodified meter.



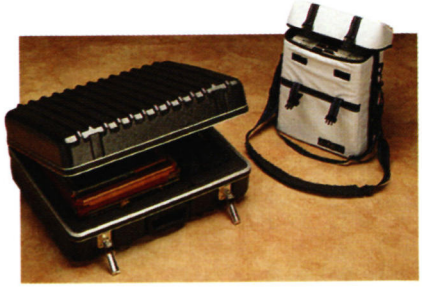
The contact strips illustrate that, as Alan wrote, the modified meter "sees the way film does" and using it, all exposures are less than 1/3 stop from Zone V.

The unmodified meter, however, delivered exposures with a four stop spread. As you can see, unmodified meters diminish the potential accuracy of the zone system to the level of guesswork.

Test your meter and find out for yourself. You can either use filters or just photograph various subjects; green grass, blue sky, flesh tones, white paint, red paint, whatever. Place them all on the same Zone. Proof the negs as above. If your meter does not give you the same density for each frame, it is useless.

"Thank you for creating Zone VI. Your catalog features the most useful photographic equipment I have ever seen. Case in point: the Compensating Developing Timer is the most clever idea since the Zone VI Modified Meter."

GREGORY N. CHRISTIE, *Great Neck, NY*



Zone VI 4x5 Camera Case

The Zone VI 4x5 Camera Case accommodates any field camera, four mounted lenses (or equivalent), ten film holders, a meter, filters, Polaroid back and focusing cloth. A mesh pocket holds a bag bellows, maps, etc. The "D" rings can be attached to a pack frame.

The white Cordura shell keeps equipment cooler. Foam padding protects your camera from knocks and temperature extremes. Velcro tabs permit you to customize all interior spaces. Outside dimensions are 15"Lx11"Wx 9"H. A contoured shoulder strap is included.

ZN3000 (Zone VI 4x5 Camera Case)..... LIFETIME GUARANTEE ..**$109.00**

8x10 Camera Case

Hard plastic and aluminum ribbed camera case with custom die cut foam lining for safely transporting any 8x10 field camera. 8½"H x 22½"W x 17"D.

ZN3010 (8x10 Camera Case)..... **$209.00**

Zone VI Filmholder Case

Padded case for six 8x10 holders. White reflects heat, convenient shoulder strap. 13"H x 9½"W x 5½"D.

ZN3012 (Zone VI Filmholder Case) **$74.00**

Camera Backpack

We've been looking for years for a good camera backpack. One of our customers suggested this one by Tamrac. We tried it and found it perfect. If you like to head for the boonies, this is the gear for you. Beautifully constructed of 1000 denier gray Cordura, waterproof and with padded, movable dividers, it can be customized for any format camera. Foam padded straps. It is 10"H x 18"W x 10½"D. Weight, 6½lbs.

TQ6242 (Camera Backpack) **$272.95**

Zone VI Grip Kit

High-density foam cylinders slide over the handles of old-style heads and are glued to prevent slippage. Grips can be retrofitted onto Bogen #3029 and #3047 tripod heads. Three foam cylinders, glue and instructions included.

ZN5128K (Zone VI Grip Kit) **$9.00**

Zone VI Focusing Cloth

Arthur Kramer, writing in Modern Photography asked, *"Have you ever worked beneath the focusing cloth under a hot sun in a high wind and wished that someone would make a cloth that is white on the outside, black on the inside and opaque? Well, Fred Picker has and it's a beauty."* 100% cotton, made in Vermont.

ZN3006 (Focusing Cloth, 4'x5' for 4x5 cameras) ..... LIFETIME GUARANTEE **$30.00**
ZN3008 (Oversize Cloth, 4'x6'6", for 8x10 cameras) **40.00**

Fidelity Film Holders

Solid aluminum plate assures film flatness. The new flexible slides are virtually unbreakable. There is lots of room for marking and numbering these holders. You can't be too thin or too rich or have too many holders!

FI4500K6 (4x5 Double Sheet Film Holders, set of six)..... **$92.34**

FI8100K2 (8x10 Double Sheet Film Holders, set of two) **105.00**

"I now have many pieces of your equipment: 16x20 print washer, modified light meter, cold light enlarger, compensating development timer. Each item is flawless in its performance."

ROBERT T. MITCHELL, M.D.
Nashville, TN

Polaroid 545i Film Holder

Utilizes the largest selection of Polaroid 4x5 films; 51, 52, 55, 57, 59 and 64T and 79. These films are in individual envelopes. (Also accepts Kodak Readyload Film)

PO5101 (545i Film Holder) **$169.95**

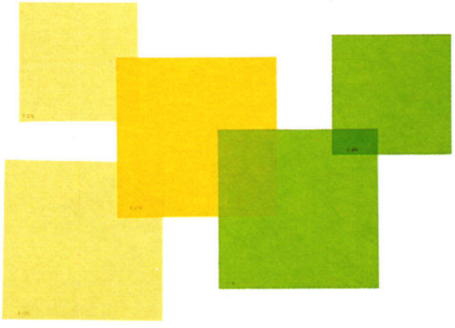
Although used primarily as a proofing material by many photographers, it should be remembered that Polaroid Type 52 is capable of producing "Fine Prints" (black and white) of the highest quality. And Polacolor is generally acknowledged to provide the finest color available.

Kodak Readyload Holder

The new pre-loaded T-MAX 100 Readyload packets are inserted in the holder in daylight. Saves weight, time, space, and guarantees clean film on location.

KK9346 (Readyload Holder) **$48.29**

For the best possible negative of that once-in-a-lifetime image, expose four negatives. (For roll film, make one or two exposures on each of four rolls.) Develop and print one. Then develop the second sheet or roll longer or shorter if necessary to customize the contrast. Print it, and final tune with the third. The fourth? A spare.



These polyester filters are superior to the old gel filters in many ways: The 100 micron polyester film is perfectly smooth, more durable, impervious to water, easy to clean, and the dye colors are actually fused into the filters. These filters are interchangeable with the same numbered Kodak Wratten gels at 1/3 the cost.

Calumet Pro Filters

Black & White Film Filters	3"x3" $8.95	4"x4" $14.95
3 Lt. Yellow	LE3703	LE4703
8 Yellow	LE3708	LE4708
11 Yellow/Green	LE3710	LE4710
12 Deep Yellow	LE3712	LE4712
15 Deep Yellow	LE3715	LE4715
16 Yellow/Orange	LE3716	LE4716
21 Orange	LE3721	LE4721
23A Light Red	LE3724	LE4724
BUY 6 OR MORE AND TAKE 10% OFF		

Calumet Filter Frames

Self-adhesive card sandwich protects gel filters and keeps them flat. Ingenious mounting system (read directions first!). Space for writing type and factor is provided. Note: Each filter requires two frames. Package of 24 frames.

CC9035 (4"x4" Filter Frames for 4"x4" Gel Filters). **$18.99**
CC9037 (3"x3" Filter Frames for 3"x3" Gel Filters). **18.99**

Kenko Technical Filter Holders

Holders for 3" or 4"gels. Gel filters, unframed (or framed if you remove the sponge rubber) are accommodated.

KT0100 (49mm 3" Holder) **$50.69**
KT0105 (52mm 3" Holder) **50.69**
KT0110 (55mm 3" Holder) **50.69**
KT0115 (58mm 3" Holder) **50.69**
KT0120 (62mm 3" Holder) **50.69**
KT0125 (67mm 4" Holder) **73.79**
KT0130 (72mm 4" Holder) **73.79**
KT0135 (77mm 4" Holder) **73.79**

Why Filter Factors Don't Work

Filters pass light of their own color and hold back light of the opposite color.

For a medium yellow, the published factor might be 2 (one stop). But the real factor for a blue sky might be 2, 3, or 6 – depending on how blue.

The factor for a yellow flower or barn might be 1/4 stop or less – depending on how yellow. THE FACTOR VARIES ACCORDING TO THE SUBJECT'S COLOR! If it didn't, the filter would have no effect; it would be a neutral density filter!

What to do:

1. *Meter the scene through the camera filter.*
2. *Put the filter on the camera.*
3. *Take the picture.*

Catch 22: *The only meter that can see light and color the same as film does is The Zone VI Pentax modified meter. Other meters won't work. (Try it with yours.)*

Meet the original "Best Damn Tripod in the World."

It has supported (and outlasted) cameras from 35mm to 8x10 and it has worked an average of one hundred days a year since 1965. It was with me in Easter Island for the book "Rapa Nui" and in Iceland for "The Iceland Portfolio," and it has been to Chile and Ecuador and China and to Europe six times and out West and to the Hebrides. Though it retains not a trace of original varnish and the wood and metal is chewed and rusted, it is still every bit as capable of doing what it was made to do as the day it arrived. I wouldn't trade it for five new ones.

Cambo C2N Improved Roll Film Holder

A roll film back is a good way to utilize the controls of your 4x5 camera if negative size is not critical and speed, economy, and ease of use are. Examples: catalog work where small sizes are acceptable, landscapes and architecture where small prints are contemplated. Color.

The negative size is 6x7 ($2\frac{1}{4}$"x $2\frac{3}{4}$") and all 120 roll films can be accomodated. For trips, consider two holders; one marked "normal," and one "Normal + One." Remember, you will need shorter lenses than usual to give you the same subject area. In other words, you will need a 90mm with the holder to include about the same subject area as 120 with 4x5 film. The Zone VI Camera ground glass is etched with the 6x9 mask.

CB5500 (Cambo C2N 6x7 Roll Film Holder for all 4x5 cameras).....**$399.95**
CB5510 (Cambo C2N 6x9 Roll Film Holder for all 4x5 cameras).....**399.95**
CB5512 (Cambo C2N 6x12 Roll Film Holder for all 4x5 cameras).....**799.95**

Kentronics Anti-Static Brush

This carbon-coated, acrylic-fiber brush works on the principle of neutralizing positive charged ions through resistance flow *without radioactive elements.* Brush may be washed with soap and water. Four inches long, half an inch wide.

BR8605 (Kentronics Anti-Static Brush).....$22.99

Zone VI Viewing Filters

Our Viewing Filters perform four essential functions in visualizing the final print: 1) They convert the colors in a natural scene to shades of gray as they will appear in the black and white photograph. (2) They indicate whether filters are necessary to avoid "mergers" (see the illustrations at right). (3) They enable you to compose the photograph in the camera format you use. (4) They enable you to choose the proper lens.

The basis of the Black & White Viewing Filters is a delicate amber monochromatic gel – a series 90 Kodak wratten filter – which we mount in clear glass and encase in a 3" diameter black matte frame. Each filter comes with a neck cord for easy accessibility.

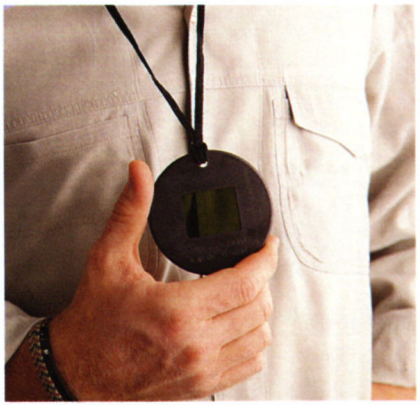
The Color Viewing Filters are the same construction but a different gel is used. This gel indicates the higher contrast characteristics of color film.

Only a polaroid exposure will allow you to better visualize the final print. Viewing filters are not "training wheels." They are in constant use by top still and cinema photographers.

LIFETIME GUARANTEE

ZN5204	(35mm, 1 5/8x 2 1/4, 2 1/4x 3 1/4, 5x7, b&w)	**$25.00**
ZN5206	(35mm, 1 5/8 x 2 1/4, 2 1/4x 3 1/4, 5x7, color)	**25.00**
ZN5208	(2 1/4x 2 1/4, b&w)	**25.00**
ZN5210	(2 1/4x 2 1/4, color)	**25.00**
ZN5200	(2 1/4x 2 3/4, 4x5, 8x10, b&w)	**25.00**
ZN5202	(2 1/4x 2 3/4, 4x5, 8x10, color)	**25.00**

To the naked eye the white building stood out clearly against the blue sky. A glance through the viewing filter, however, informed the photographer that an unfiltered photograph would result in a merger of the sky and building. The picture would appear as in the upper photograph. Forewarned, the photographer made the picture using a light orange ("G") filter which darkened the sky. The lower picture, made through the "G" filter, shows good separation.



All Viewing Filters measure three inches in diameter. The filter areas are in different shapes to match your camera format.

The viewing filter, by modulating colors, tends to abstract the image. This helps you to compose the forms and balance tonal areas. To further accentuate the effect, squint at the scene through the filter (or remove your glasses.)

"I just want to let you know how pleased I am with the Zone VI black and white viewing filter. That fantastic device works wonders for composition as well as determining how the tonal gradations will appear. Your service and delivery times are the very best of any mail order company I have ever used. Keep up the good work." PETER M. MAHONY, *Old Bridge, NJ*

B+W Filters

These are the finest filters made. The Schott glass is the same as used by Schneider for lenses! Coated both sides for protection and flare reduction. The frames are solid brass, black anodized.

A 120 Schneider Super Angulon lens has 100 degrees of coverage. The 120 Schneider Apo-Symmar is just as good a lens when centered on the negative and costs less, but has only 72 degrees of coverage. The Super Angulon can be displaced (with camera movements such as rising front) three inches and still cover the film. The Apo-Symmar, about a half an inch. The Symmar will do the job if you don't require excessive coverage.

A 120mm lens on a 4x5 is equal to a 35mm lens on 35mm.

	52mm $19.99	55mm $24.99	58mm $27.99	62mm $31.99	67mm* $39.99	72mm $54.99	77mm $60.99	82mm $95.99
UV 010 (2c)	BX52005	BX55005	BX58005	BX62005	BX67005	BX72005	BX77005	BX82005
Light Yellow (3)	BX52210	BX55210	BX58210	BX62210	BX67210	BX72210	BX77210	BX82210
Medium Yellow (8)	BX52215	BX55215	BX58215	BX62215	BX67215	BX72215	BX77215	BX82215
Dark Yellow (9)	BX52220	BX55220	BX58220	BX62220	BX67220	BX72220	BX77220	BX82220
Yellow Green (11)	BX52250	BX55250	BX58250	BX62250	BX67250	BX72250	BX77250	BX82250
Yellow Orange (16)	BX52230	BX55230	BX58230	BX62230	BX67230	BX72230	BX77230	BX82230
Red Orange (22)	BX52240	BX55240	BX58240	BX62240	BX67240	BX72240	BX77240	BX82240
Light Red (24)	BX52260	BX55260	BX58260	BX62260	BX67260	BX72260	BX77260	BX82260

(Wratten Equivalent)

Linear Polarizer	BX52053 **$49.99**	BX55053 **$54.99**	BX58053 **$59.99**	BX62053 **$67.99**	BX67053 **$76.99**	BX72053 **$93.99**	BX77053 **$101.99**	BX82053 **$151.99**

*For Hasselblad Series 60 to 67mm Adapter Ring required.....**TF16067** (Adapter Ring).....**$26.49**

Buy 3 or more B+W filters, SAVE 10%

Zone VI Modified Meters

Dr. Paul Horowitz' modifications have resulted in new levels of light measuring accuracy. The modifications include:

1. Installation of superior photo-electric cells.
2. Installation of a series of step-down baffles to eliminate flare.
3. Installation of a broad-spectrum (ultra-black) infrared absorbent coating to eliminate reflections.
4. Design and installation of four corrective filters: The infrared, ultraviolet, and visual range packs are required to match the meter's spectral response to the spectral response of the film. The filter packs are not replacements; no existing meter contains *any* corrective filtration.
5. Design and construction of tools and test equipment with which we can calibrate your meter to within 1/6 stop of linearity over its range.

Alan Ross, outstanding photographer, former assistant to Ansel Adams, writes: *"The light meter modification is wonderful! How come no one else makes a light meter that sees light the way film does? I photographed a neutral card in sunlight through tri-color filters and exposed according to the meter (having read through the filters) and all densities were within .1 of the no filter shot. My assistant's unmodified meter (which had been in agreement with mine) varied .5!!!"*

Note: The digital (lit-up numbers) and the analog (needle pointer) meters, when modified, are equally accurate. We prefer the digital model however because no moving parts make it more rugged, it is easier to read in low light and it is smaller.

We thoroughly clean and check all meters sent in for modification but they must be in good working order. After modification, meters are calibrated at low, medium and high values to within 1/6 stop of linearity. Test charts are included. All work is done in our own shop and thoroughly checked before shipment. Zone dials are included.

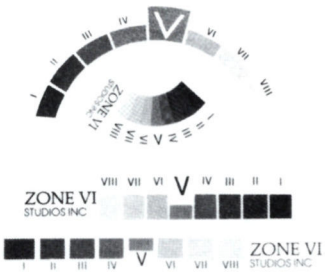
ZN6500 (Modified Pentax V 1° Meter) **$475.00**
ZN6501 (Modified Pentax Digital 1° Meter) **550.00**
RPZN5000 (Your Soligor or Pentax Meter cleaned, modified and calibrated*) **175.00**
RPZN6000 (Your Soligor or Pentax Meter cleaned, and calibrated*)† **45.00**
Pack well, insure, write serial number on order form. Allow 30 days.

*Except Honeywell and old (dual-range) Soligors. † Recommended annually

"You have solved every problem...The light meter is a dream, you've got exposure and development of the negative covered, proofing and printing de-bugged."
DAVID JENKINS, *NYC*

"Negatives exposed by this modified meter's reading were measured and produced densitometer scans that were less than one-half f/stop apart in all lighting situations. ...Picker has created the 'perfect' zone light meter."
ALFRED DEBAT, The Professional Photographer

"The film densities that I obtained on the readings made with the modified Soligor were significantly more consistent over the range of my test than I obtained with my own meter (Minolta spot meter). Fred Picker, through his modification service, has made good better."
DAVID BROOKS, Petersen's PhotoGraphic



Zone VI Zone Dials

Long-lasting vinyl with self-stick back, die cut for neatness and ease of application. These dials will double the usefulness of any meters listed.

ZN6530 (All Soligor 1° meters) ... **$3.00**
ZN6532 (Pentax V) **3.00**
ZN6534 (Sekonic L-228) **3.00**
ZN6536 (Pentax Digital) **3.00**

Luna-Pro Zone Dial Installation

The Luna-Pro and Luna-Six were always considered "zoneproof" but we have devised a modification to convert them for easy zone system use. It does not interfere with the use of the $7\frac{1}{2}°$ and 15° spot attachments. Wrap your meter in at least two inches of padding and send it to us by insured mail or UPS. We know you need your meter; we'll return it promptly.

RPZN7000 (Luna-Pro and Luna-Six zone scale installation, except F and SBC models) **$37.00**

Zone VI Meter Holsters

Our handsome saddle-leather holsters are custom made for your meter. They'll keep it out of your way when you don't need it, convenient when you do (one hand removes or replaces it) and protected full time.

ZN6520 (All Soligor 1° meters) **$24.00**
ZN6522 (Pentax V) **24.00**
ZN6524 (Pentax Digital) **24.00**

LIFETIME GUARANTEE

Zone VI Meter Cases

Made of Cordura nylon. The cases are padded, have a soft inner lining and a round-the-bottom plastic stiffener. The flap fastens with Velcro. Tie the safety lanyard (included) between the D-ring and your meter, so that if your meter falls, it won't hit the ground. Belt loops are wide enough to fit a 2" belt or the Zone VI Photographer's Apron.

INNER DIMENSIONS: Small – $6\frac{1}{2}$ x $4\frac{1}{2}$ x $1\frac{1}{2}$ inches
Large – $6\frac{3}{4}$ x 6 x $2\frac{1}{2}$ inches

LIFETIME GUARANTEE

ZN6526 (Small Case (for Pentax Digital Meter, Luna-Pro, etc.) **$25.00**
ZN6528 (Large Case (for Pentax V, Soligor, and Minolta Spot Meters, etc.) .. **25.00**

Do you need a modified meter? Here's how to find out:

1. *Take readings with your meter of a variety of single toned subjects. Subjects might include flesh tone, green foliage, clear sky, dark wood, a black card in shade, a red door, etc. Adjust your camera and make exposures as the meter directs (use Zone V; the unmanipulated meter reading).*
2. *Develop the film.*
3. *Make a proof of all the negatives. Because you placed all the subjects on the same zone, all frames should show the same shade of gray. If they don't, you need a modified meter.*

Need it tomorrow? Call (802) 257-5161 before noon, we'll ship today

The Zone VI 5x7 Enlarger

We would never design or build anything unless we felt that a fresh design and better construction would make a significant photographic contribution. Enlargers were a prime candidate for improvement. Existing designs are not nearly as sturdy as they could be, and the negative stage and lens alignment adjustments are either crude or missing altogether.

Although Cold Light is now universally acknowledged to be the finest light source for black and white printing, no other enlarger designed from the ground up for cold light printing exists. (Although negatives are rectangular, cold light grids have had to be squeezed and twisted into the small round condenser collars; a classic example of patching the patches.)

After our cameras, the Zone VI enlarger is the most ambitious, most demanding, most exciting project we have undertaken. Those who contributed most; Richard Ritter, Mike Scadova, Paul Horowitz, and Michael Cattafe should be proud of their work.

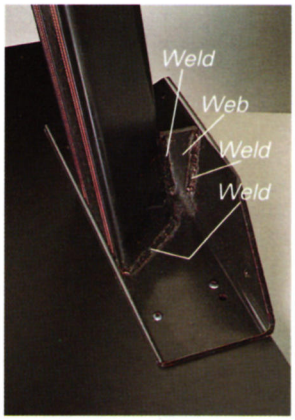
The Structure

An enlargement is a series of long time exposures and the sharpest negative, the finest optics, and the smoothest light source will produce a mushy print if the enlarger moves during the time of exposure. To minimize movement, our new industrial designer (another Paul Horowitz find), Michael Cattafe, created, with Richard Ritter, our resident designer and production foreman, a special column. It is a custom extrusion, not an off-the-shelf piece designed for something else. *It is stiff.* But stiffness alone does not insure solidity; the column must also be

mounted so that there is no flex at the point of attachment to the baseboard.

Other enlargers have "footprints" just slightly larger than the enlarger column. Typical is the Omega which has only a five and a quarter inch plate. These plates are screwed into plywood baseboards. Plywood compresses, so there is lots of flex. Beseler's design is better, but the "footprint" is small and the attachment is also to the flexible plywood.

For near zero flex, our enlarger column is welded (not bolted) to a massive L-shaped aluminum bracket 5" deep, 5" high, and 16" long. It measures eighty square inches on the base. The vertical flange and horizontal base stiffen each other in either the baseboard or wall mount configuration and the vertical flange doubles as the mounting surface for a wall mount.



"Bigfoot" base, supporting flange (and wall mount) showing welded construction.

All that surface area in contact with plywood would make our enlarger mount the best there is, but we didn't stop there. We found a special "board" which, because it is 40% resin, has almost no measurable flex or compression. We didn't stop there either; we use the board only as a web. The main structural elements consist of our four by sixteen inch cast aluminum base, which we bolt through the board directly into two rigid three-sided channels. These extend all the way to the front of the baseboard. That is how the most rigid enlarger column made is attached to the most rigid baseboard set-up yet devised.

Even so, we recommend wall mounts. Wall mounts fix the top of the column as well as the bottom, so they improve the stability of any enlarger. We offer a very strong, simple, adjustable (threaded rods and turnbuckles) wall mount system.

Because of the greater enlargement ratio, it is even more important when printing small negatives that the most solid enlarger set-up be used. Remember, an 8x10 print from a 35mm negative equals a 30x40 from a 4x5. Exposures for smaller negatives are usually longer, which makes solidity even more crucial. The slightest movement during the exposure of small negatives (or big enlargements from any negative) is enormously magnified. The small enlargers often used for small negatives are unable to do a very good job. The ultimate for printing small as well as large negatives? A massive "industrial grade" enlarger, wall mounted if possible.

The Head

The round heads currently available, both condenser or cold light for 4x5, are less than six and a half inches in diameter. That's the skimpiest possible coverage for the diagonal (six and a quarter inches) of a 4x5 negative. An earlier design and a better head than the current ones was the Ferrante Codelight for the Omega enlarger. Ansel had a Codelite for a Beseler, but that wasn't as good; the Beseler Codelite fit into the skimpy Beseler round collar while the Omega Codelight replaced the collar entirely with a bigger, rectangular head in its own box. Because of that, I bought a shaky Omega chassis, which a machine shop modified into unrecognizability, and then I wall mounted it and fitted a Codelite. In 1965 the Codelite cost me $650.00, but it was worth it. (When Ferrante finally went out of business, Codelites cost about $1,800.00.)

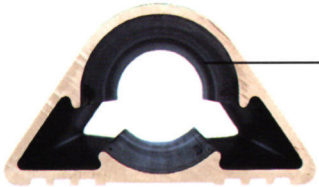
The Codelite head for my Omega was square and oversized. The tubes, rather than having to be forced into a small, round container, ran straight across and back and covered the film smoothly. The light was quite even and, because the straight tubes could be bent closer together, there was more light output. In addition, Ferrante had installed a second grid of another color above the first and put each tube on its own rheostat. This enabled the photographer to dim or increase the output of either tube to change the color balance. An infinite number of contrast grades for variable contrast papers without the bother, dust, or optical degradation of filters was made available. He made one small error, in our opinion; the second tube ran East-West forming a tic-tac-toe pattern.

Defying the universal photographic manufacturing tradition —make everything as small, light and cheap as you possibly can— we designed an oversize rectangular light grid with straight tubes that extend beyond the edge of the negative. By keeping only the straight part of the tubes over the negative, the light is smoother and brighter. (Curved portions of the tubes produce less light.) Rather than size the heads to marginally cover a 4x5, we made them big enough to generously cover a 5x7.

We build the heads in three versions:

Version One: a single 5x7 grid primarily for graded papers. It can also be used with filters for printing on variable contrast paper and we offer an optional filter holder for that purpose. For those who use VC only occasionally, this head is an ideal choice. In addition, the single grid head is prewired for, and can be later retrofitted with, our more sophisticated two-grid configuration.

Version Two: a two-grid configuration. It has separate rheostats for each grid and can be used for either graded or VC papers. Filters are not used; adjusting the rheostats changes the intensity of the blue and green



Cutaway of custom extruded column. Counterweight(s) fit inside. Regular 44" column, extra long 60" column or custom lengths available.

Precision 3-point design makes negative stage leveling easy.

Oversize diamond-knurled knobs.

Precision 3-point design makes lens stage leveling easy.

Tracks for four idler wheels.

Spring-loaded self-adjusting focusing gears assure precision and eliminate "backlash."

Four gear tracks.

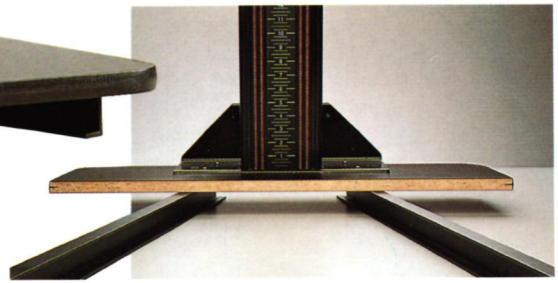
"Bigfoot" base welded for maximum stability.

Rigid resin-impregnated baseboard doubles as stabilizing web.

Cast aluminum supporting channels are bolted directly to "bigfoot" base.

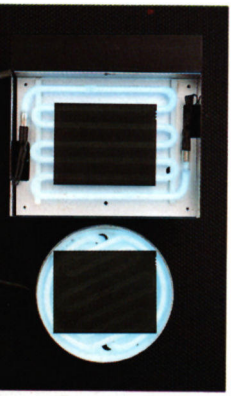
Popular 4x5 condenser or color heads can be quickly mounted. An adaptor is required. See page 30.

The enlarger with our 8x10 head.



The baseboard was cut away to show the column attachment to the supporting channels.

lights and permits infinite contrast grades for VC papers. The two grids are both parallel and offset, forming a smooth sheet of light. No part of a tube crosses any part of the other tube.



Comparison of our head (top) with a 4x5 Aristo head. A 4x5 negative is shown. Note: Our grids are always in line with the edges of the negative and all bends are outside of the negative area. (Diffusers removed for illustration.)

The two other manufacturers producing VC heads fit the light source into the old 6 1/2" circle shape and neither provide separate controls for each grid. Their single control dims one grid as it increases the intensity of the other. To an engineer, the single control that does two things appears to be an obvious, straightforward, elegant, efficient, and economical solution to what he sees as an interesting electronic puzzle. To a photographer, the single control is a nightmare. Here's why: let's say you make a pilot print and the high values look perfect but you want to increase the intensity of the low values a trifle. With the single control, all you can do is turn the knob toward "higher contrast." That decreases the high value grid's intensity as it increases the low value grid's intensity. You have changed contrast grades whether you wanted to or not! You lost your "foot on a rock;" the high values you had achieved. But with separate controls, you can nail down the high value, leave its knob alone, and then adjust the low value knob until the low values are also where you want them.

Our Variable Contrast head showing offset tubes for High (blue) and Low (yellow) contrast. (Diffusers removed.)

Our remote electronics eliminate the possibility of vibration. (Light up the $2,000.00 Oriental VC head, hold it in your hands, and feel the vibration.)

Version Three: an 8x10 head is also oversized and just as carefully designed.

Because our enlarger was envisioned from the start with 8x10 in mind, the 8x10 head can be swapped with the 5x7 head in less than five minutes. Afterthought 8x10 heads, like the Beseler, have to be disassembled and a good machinist couldn't install or exchange one in two hours!

The electrical innards of all the heads were designed by Paul Horowitz. All are built in our shop. All heads have photo cells, gold contacts, the best available components, and all carry our lifetime guarantee.

Our oversized heads increase the light intensity at the edges of the negative. We also found that placing reflecting material around the insides of the boxes further increases the intensity at the negative edges. The amount of fall-off and edge-burning required, even on 5x7 and 8x10 negatives, is greatly reduced. Note: Even when the light is perfectly even all the way across the negative, as in contact printing where the light might cover an 11x14 counter area for a 4x5 contact print, some edge burning is almost always required for aesthetic considerations.

The Alignment Provisions

Precise baseboard (or counter top, in the case of a wall mount), lens, and negative stage alignment is required for razor sharp prints. Improving the precision and ease of adjustment over those of other enlargers was easy; their adjustments are either non-existent or too cranky to be functionally operative. Neither the Beseler nor the Omega have any provision at all for lens stage leveling and adjusting the negative stage of either is a maddening chore. Our lens leveling setup is derived from the time-tested three point design we created to modify the Beseler. Richard re-designed and beefed it up and it is now an elegant custom molded piece. Because it is part of the enlarger and no longer on the lensboard, you don't need separate modification kits for each lens.

Our negative-leveling stage is also a three-point setup and is, by a country mile, the most precise and easiest to adjust of any enlarger. Easy-to-follow alignment directions for negative and lens stage are included in the full documentation.

The Controls

To raise the head, Omega uses springs. Not good. The springs decrease and increase in tension as you raise and lower the head. The least boost you get is at the top, where you need the most. And the springs are not adjustable for lighter and heavier heads. To

ease the problem, Beseler adds a motor drive which also adds, we think, cost that can be better spent elsewhere. And because its control is mounted on the chassis, you might need a step ladder to reach it when making a big print.

We use gravity. A cable extends from the head up and over a pulley and down through our round column. Hooked on the cable is a counterweight which perfectly balances our 5x7 heads. You can raise or lower the head with a touch. If our 8x10 head or a heavy color head is substituted, additional counterweights (in stock) are hooked on until perfect balance is achieved.

Omega and Beseler use two gears in tracks for raising and lowering the carriage on the column. We use four gears in tracks to do the same job. In addition, we use four idler wheels for precise positioning and liquid-smooth tracking.

All knobs are custom designed and oversized. They are diamond knurled, black anodized, and are made by the same person who makes our camera hardware.

Backlash occurs when gears and tracks don't fit tightly together. Even when an enlarger is new, backlash is possible because of slight variances in gear and track tolerances or failure to mount the parts exactly tight enough. But backlash can be avoided. Michael Cattafe made our focusing gears self-adjusting. They are spring-loaded to press the gear against the track and even if the gears or track wear, the springs will keep the contact firm. To get the full benefit of this precision, a large knurled knob is fitted to the focusing drive.

The Negative Carriers

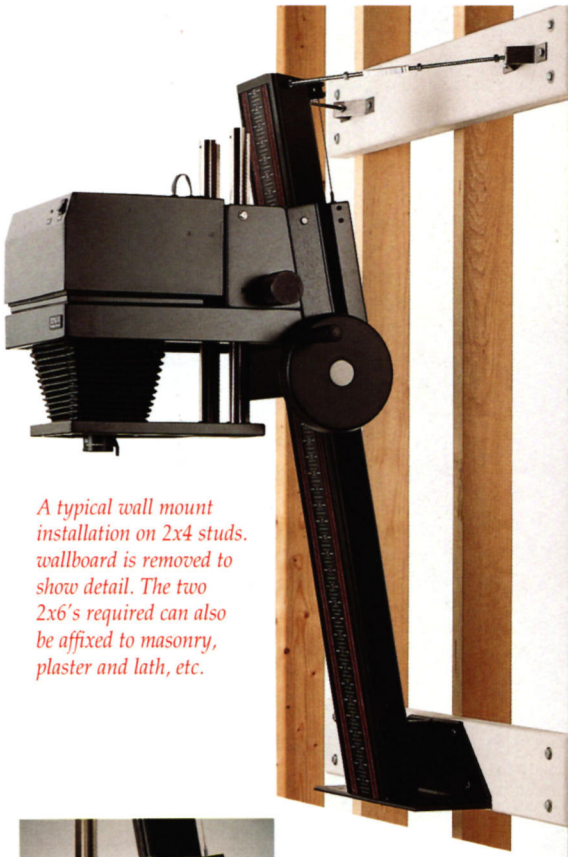
We found that the traditional, simple glassless carriers are probably the best answer. (Glass carriers give you four more surfaces to keep clean and can produce Newton's Rings.) We improved on the traditional carriers where we could; we cut the holes large enough so that you can print the entire image without filing your carriers and we carefully finished the holders in matte black. The most important surface, a major source of flare, is the inside edge of the cutout. We gave it special attention. NOTE: It is a good idea to check your holders, especially if you filed them. Paint the inside edges of the cutouts black. We also enlarged and improved the overall shape of the carriers to make them easier to handle and reduce light leaks between the head and the negative stage.

Often sheet films are a problem. Because of their size, they sag. To combat this, some abominable rigs have been devised. These stretch the film and the claws necessary to pull it taught form ridges and worse, claw off emulsion well into the image area. (There just isn't enough film edge to get a hold of.) We found a good solution to be a standard carrier. To pull the film smooth, we use four small strips of masking tape at the corners. Or, an even better solution would be to use our new Out Straight Carriers. (See page 30).

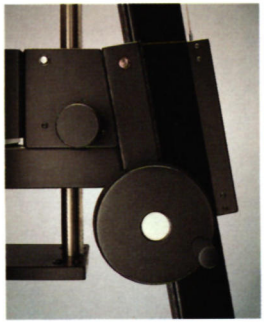
When enlarged proofs of whole rolls of 35mm or 120 film or four 4x5's are to be made using the 8x10 head, a good simple rig is two sheets of glass with a duct tape hinge. This will keep the negatives flat.

"All excellent things are as difficult as they are rare."

— BENEDICT SPINOZA
1632-1701



A typical wall mount installation on 2x4 studs. wallboard is removed to show detail. The two 2x6's required can also be affixed to masonry, plaster and lath, etc.



Our control knobs are a long way past "adequate." The focus knob and lifting crank are shown. The negative stage lever and carriage knobs are on the other side.

Versatility

We wanted to design an enlarger that could handle everything from 35mm to 8x10 and be a pleasure to use. We knew the danger. It could turn out like a car that runs on water; a lousy car and not much of a boat. But it works beautifully for every format because of a simple design concept. We designed it for the most demanding chore it would have to perform; the 8x10 configuration. Because our chassis is designed for 8x10, it is not only perfect for that size and the heavy color heads (which overburden other 4x5 enlargers), it is generously overdesigned and overbuilt for every smaller format.

Using our simple adapters, it can accommodate most 4x5 color heads.

Our product approach is simple; design it so carefully that it will be the finest working tool of its kind and build it so well that it can be guaranteed for life.

Negative Carriers, and Lens Boards

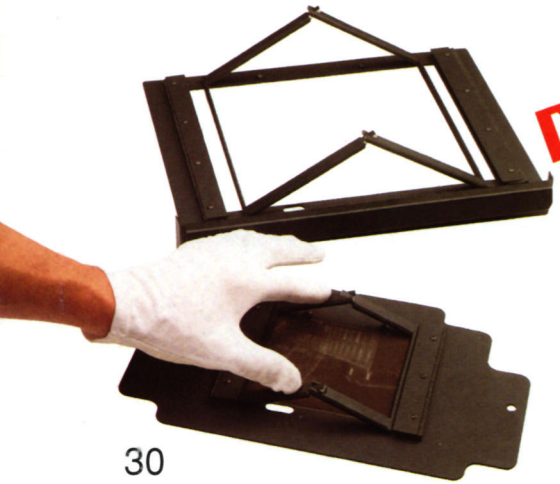
Zone VI 4x5 Negative Carriers

EN5735	35mm FF (25x37mm)	**$69.00**
EN57645	6x4.5cm	**69.00**
EN5766	6x6cm	**69.00**
EN5767	6x7cm	**69.00**
EN5769	6x9cm	**69.00**
EN5745	4"x5"	**69.00**
EN5757	5"x7"	**69.00**
EN57912	9x12cm	**69.00**
EN57612	6x12cm	**69.00**
EN57617	6x17cm	**69.00**

Zone VI Lensboards

EN5500	Not drilled	**$39.00**
EN5539	50-80-100mm	**39.00**
EN5542	135-150mm, 42mm barrel	**39.00**
EN5550	135-150mm, other barrels*	**39.00**

*Specify Lens.



Zone VI 5x7 Enlarger

LIFETIME GUARANTEE

EN6047K	(Zone VI 5x7 Enlarger Chassis – 44" Column)	**$1195.00**
EN6063K	(Zone VI 5x7 Enlarger Chassis XL – 60" Column)	**1295.00**
EN5420	(Baseboard -32"x32" - adds 3" to column height)	**150.00**
EN5421	(Wall Mount Kit)	**29.00**
EN6738	(Variable Contrast Filter Holder) for Zone VI Enlarger	**19.00**
EN5416K	(Variable Contrast Filters, *designed for cold light* – set of 6)	**49.00**

Heads and Adaptors

* **EN6505**	(Zone VI 5x7 Cold Light Head, 110 volt)	**$450.00**
† * **EN6508**	(Zone VI 8x10 Cold Light Head, 110 volt, with Negative Carrier)	**995.00**
* **EN6657**	(Zone VI 5x7 Cold Light/Variable Contrast Head, 110 volt)	**995.00**
† * **EN6680**	(Zone VI 8x10 Cold Light/Variable Contrast Head, 110 volt, with Negative Carrier)	**1795.00**

* Includes Photo Cell

† 8x10 heads are for 8x10 negatives only.

Enlarger Lenses – *see page 32*

With your enlarger–3 boxes of paper FREE. (Specify your choice)

"The (Compensating Enlarging Timer) circuit board is clean and meticulously assembled. Perfect solder connections, quality hardware and an eclectic choice of industrial-grade electronic components from around the world clearly shows the unwavering commitment to quality that lets Zone VI guarantee the timer for life."—TOM FULLER, Camera & Darkroom

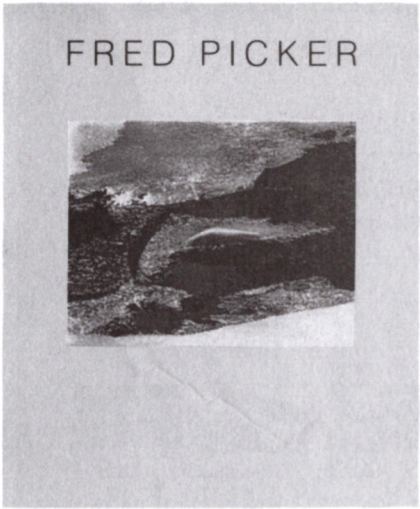
NEW

Zone VI Out Straight Negative Carriers

These new carriers were designed for those who require ultimate precision of focus. They will draw your negatives perfectly flat.

They are adjustable in negative size; especially valuable for the larger film pack and Polaroid negatives. They are also adjustable for film thickness and will accomodate everything from film pack to normal bases. NOTE: An Out Straight carrier is included with all 8x10 heads.

ZN57455	(Zone VI 4x5 Out Straight Negative Carrier)	**$189.00**
ZN57575	(Zone VI 5x7 Out Straight Negative Carrier)	**199.00**



Fred Picker Second Edition
with 53 new images

105 photographs, 8½x10½, 112 pages
(see page 55.)

ZN6050 (Fred Picker, softcover) **$19.95**

1. Order by phone : 1-802-257-5161

2. Order by fax : 1-802-257-5165

3. Order by mail

BP4110 (8x10, 100 sheets) **49.99**
BP4120 (11x14, 50 sheets) **47.99**
BP4130 (16x20, 25 sheets) **49.99**
(see page 37.)

Zone VI Print Drying Screens

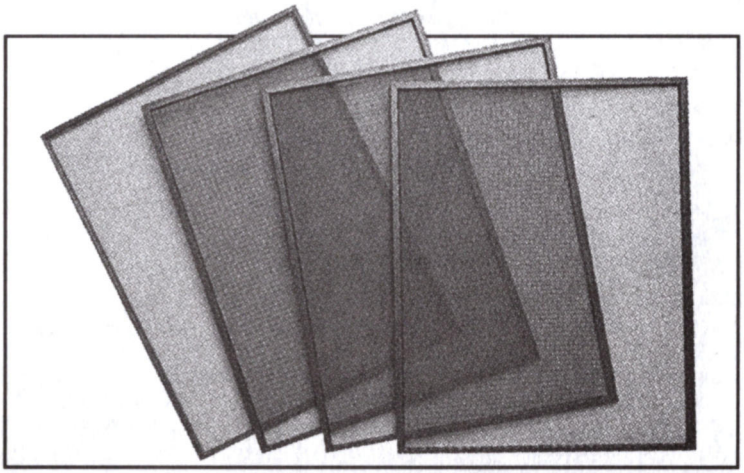
The accepted method of drying fine prints is to squeegee them off and then place them face down on drying screens. These screens are made to our specifications. The frames are fabricated from the heaviest extrusions available, the corners are strongly braced, and the finish is an attractive and protective anodized bronze. The screen material is plastic coated fiberglass.

Screens take up little room and can be stacked out of the way when not in use. They are easy to wash and this should be done from time to time by swabbing with a diluted Clorox solution followed by a clear water rinse. (Clorox removes the slightest trace of fixer on contact.)

Prints may be dried anywhere. If you stack the frames, the prints will only be ½ inch apart so they dry more slowly and will have less tendency to curl.

Each screen measures 24x30. Four screens to a box.

ZN7000 (Four Print Drying Screens) **$38.00**



ORDER BY MAIL **ORDER BY PHONE** 1-802-257-5161 **ORDER BY FAX** 1-802-257-5165

Versatility

We wanted to design an e
could handle everything f
8x10 and be a pleasure to
the danger. It could turn
runs on water; a lousy car
of a boat. But it works bea

Negative C
and Lens B

Zone VI 4x5 Negative C

EN5735	35mm FF (25x
EN57645	6x4.5cm
EN5766	6x6cm
EN5767	6x7cm
EN5769	6x9cm
EN5745	4"x5"
EN5757	5"x7"
EN57912	9x12cm
EN57612	6x12cm
EN57617	6x17cm

Zone VI Lensboards

EN5500	Not drilled
EN5539	50-80-100mm
EN5542	135-150mm, 42m
EN5550	135-150mm, oth

*Specify Lens.

How To Order

You may order by phone, FAX, or mail. For faster service, please have the following information ready before you call:

- Zone VI Customer Number (if available)
- Credit Card Number and Expiration Date
- Zone VI Item Numbers or description

If you should require additional information, our Technical Sales Personnel will be pleased to assist you.

1. Order by phone : 1-802-257-5161

Hours: Monday – Friday
8:30am to 5:00 pm
(Eastern Standard Time)

We suggest that you use the Zone VI Order Form to help you organize this information, and to provide you with a record of your order.

2. Order by fax : 1-802-257-5165

Open 24 hours a day, 7 days a week. Orders received by noon can be shipped same day. – add $10.00 rush charge. Be sure to include shipping address, credit card number and expiration date, and daytime phone number.

3. Order by mail

Use this Zone VI Order Form. Send your order, with check or credit card information to:

ZONE VI STUDIOS, INC., NEWFANE, VERMONT 05345-0219

TERMS OF PAYMENT

- Credit Card Orders ($25.00 minimum)
- Check with Order *(Please allow extra processing time for personal checks.)*

Telephone, FAX, and mail orders may be charged directly to your VISA, MasterCard, Discover, American Express, or Optima Card.

VISA MasterCard AMERICAN EXPRESS Card DISCOVER OPTIMA

TEAR ALONG DOTTED LINE. FOLD OVER AND MOISTEN TO SEAL.
Please be sure check or money order is enclosed, or that credit card number and expiration date are included.

Set One

Set Two

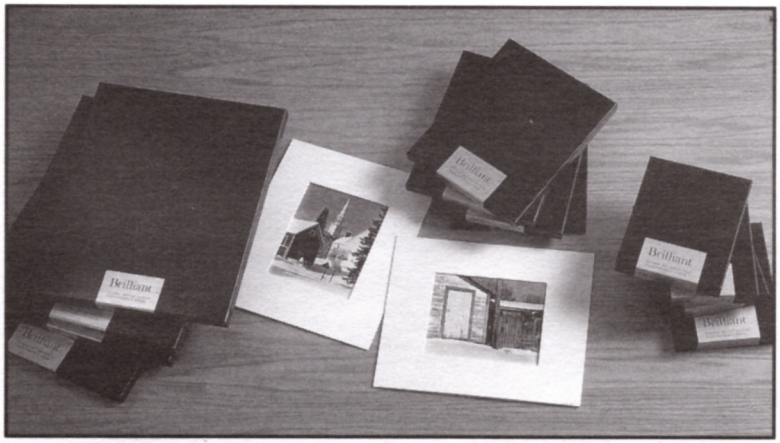
Fred Picker Notecards

A selection of work from the Hebrides, Iceland, Vermont, and Quebec.

Boxed with envelopes. 5 each of 5 subjects. 5"x7". 25 notecards without greeting.

ZN6052 (Set One–25 notecards with envelopes) $9.95*
ZN6054 (Set Two–25 notecards with envelopes) 9.95*

*If you buy two or more sets, the price is $8.95 each. *(see page 55.)*



Zone VI Brilliant Variable Contrast

BP4100 (8x10, 25 sheets) **$13.99**
BP4110 (8x10, 100 sheets) **49.99**
BP4120 (11x14, 50 sheets) **47.99**
BP4130 (16x20, 25 sheets) **49.99**

(see page 37.)

ORDER BY MAIL	ORDER BY PHONE	ORDER BY FAX
	1-802-257-5161	1-802-257-5165

MAIL THIS ORDER TO:

ZONE VI STUDIOS INC

Newfane, Vermont 05345-0219

ORDERED BY

Please place peel-off label in this box whether or not address is correct. (If incorrect, make changes directly on the label.) If you have no label fill in the box at right.

Ship to (Use only if different than ORDERED BY)

Name _____

Address _____
We must have a street address for UPS deliveries.

City _____ State/Zip _____

FOR OFFICE USE ONLY

PLEASE CHECK THE APPROPRIATE BOXES:

❑ I have moved, my old zip code was _____

❑ I am a new customer

Daytime Telephone # (_____) _____
International Phone #/Fax Required

METHOD OF PAYMENT:

❑ Check or money order ❑ MasterCard ❑ Optima
❑ Visa ❑ American Express ❑ Discover

Signature X_____

Zone VI Account Number

Credit Card Number

$25.00 minimum on credit card orders

Month Year
EXPIRATION DATE

ITEM	How Many?	DESCRIPTION	PRICE (EA)	TOTAL

NY State Residents enter shipping charge here

ORDER TOTAL

VT, CA, IL and NY Residents only add applicable sales tax

Packaging, handling, shipping, insurance (see chart)

Rush (Add $10.00)

TOTAL DUE, payable in US dollars

Minimum Credit Card Order – $25.00 Prices subject to change without notice

NOTE: OUR ELECTRIC PRODUCTS ARE 110 VOLTS.

Phone orders received by noon can be guaranteed to leave Zone VI that same day for a nominal $10.00 charge. You may also request shipment via one of the rapid delivery carriers in which case the additional freight charge will be added to your total.

■ We have made every effort to assure the accuracy of all information in the Zone VI catalog. However, we reserve the right to correct any errors, whether in pricing, description, specifications, etc. All prices and specifications are subject to change without notice.

NOTE: Items too large for UPS Surface delivery are marked with a symbol next to the catalog number. Items with this symbol are shipped by truck and will be billed actual shipping and insurance charges plus a $3.00 handling fee. (Call for estimated shipping charges.)

FOR RUSH ORDERS CALL
1-802-257-5161
Mon thru Fri (except holidays)
8:30am – 5pm Eastern Time
24 Hour Fax Orders
Call 1-802-257-5165

SHIPMENT OF ORDERS CHART

Please use the following chart to determine shipping, handling and insurance rates for UPS SURFACE shippable orders. – 48 states
(Call for Truck or Air Shipping charges.)

ORDER TOTAL	SHIPPING COST
Under $50	$6.50
$50 - $149.99	$9.00
$150 - $249.99	$11.00
$250 - $499.99	$13.00
$500 and over	$15.00
ENLARGERS	$35.00

■ Orders not shippable by UPS Surface including Hawaii, Puerto Rico, and Alaska, APO, FPO, PO Boxes, and items requiring Truck shipment – will be billed actual shipping and insurance charges plus $3.00 handling fee ■ CANADIAN ORDERS – actual shipping, documentation, and insurance plus $5.00 handling ■ INTERNATIONAL ORDERS excluding Canada – actual shipping, documentation, and insurance plus $10.00 handling. (Specify air or surface.)

TEAR ALONG DOTTED LINE. FOLD OVER AND MOISTEN TO SEAL.
Please be sure check or money order is enclosed, or that credit card number and expiration date are included.

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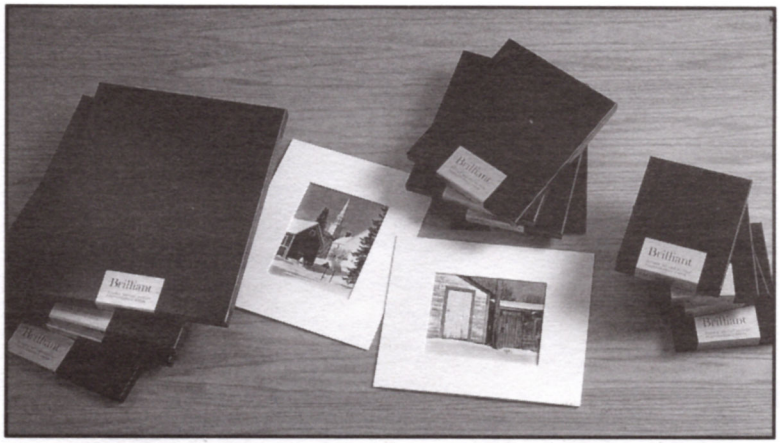

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(see page 37.)

ORDER BY MAIL	ORDER BY PHONE	ORDER BY FAX
	1-802-257-5161	1-802-257-5165

$ave $1175.00

Attend a Zone VI Workshop in your own home.

ZN6000 ("Printing with Fred Picker," and manual – *see page 33.*).....**$29.95**

ZN6002 ("Photographing with Fred Picker" – *see page 10.*) **$29.95**

ZN6003 ("Fred Picker's Photographic Technique: The Negative; Exposure and Development." – *see page 54.*) **$29.95**

FROM _____

_____

_____

_____

PLACE
STAMP
HERE

ZONE VI STUDIOS, INC.

Newfane, Vermont 05345 – 0219

In the dark all you see are the backlit red numbers. This photo shows a setting of **53.1** *seconds less 6% for drydown.*

Zone VI Compensating Enlarging Timer

by Paul Horowitz

Though it was an important breakthrough, the stabilizer had several limitations: A) Because it operated by reducing the lamphead intensity, it lengthened printing time. B) It could not stabilize incandescent lampheads, color heads, etc. C) It could not handle lampheads larger than 4x5 size. D) It had no metronome. E) It required a separate timer.

The Compensating Enlarging Timer is an improved cost-effective single-instrument replacement for the separate Stabilizer and Timer combination. 1) the philosophy is different — it does not attempt to stabilize the lamphead. Instead it constantly monitors the lamphead brightness, and compensates accordingly. For example, if your lamphead increases or decreases in brightness, the timer adjusts the length of the exposure automatically.* Your total exposure is thus unchanged — you never have to worry about lamphead drift again.

2) Because it does not attempt to control the brightness, the Compensating Enlarging Timer can handle larger lampheads (up to 8x10 in size), color lampheads; *any* lampheads except pulsed halogen. 3) It incorporates its own timer (0.1 to 99.9 seconds) and

4) It includes a metronome which some printers like for dodging and burning. (Adjustable from loud to off.) 5) It includes a "Drydown" control, the unique Zone VI invention that lets you precisely reduce the print exposure from one to fifteen percent to compensate for the difference between the appearance of a wet print and a dry print.

6) The brightness control allows you to adjust your printing time without changing from your sharpest lens aperture.

7) The Compensating Enlarging Timer is easy to use. No inscrutable numeric keypads, dancing lights, or other "features" that you have to relearn each time you print. It has simple logical controls, is cleanly styled and like all products made by Zone VI, it is guaranteed for life.

8. Color printers are delighted to find that no additional test prints are required when you change filters. The timer automatically compensates for the difference in intensity.

*Fred's note: The best thing about it, I think, is the brightness control. I recently had to make 100 custom prints from one negative. After a dozen prints, I had gotten my burning and dodging moves down pat, but the overall exposures ran almost 80 seconds. In the old days, looking for a less tedious printing time, I would have opened up a stop, made a new test strip and started over. This time, I merely cranked up the brightness. That shortened the printing time by about 50%. The last 90 prints matched the first dozen.

LIFETIME GUARANTEE

ZN5615 (Zone VI Compensating Enlarging Timer – w/Footswitch, [500 Watts])*....**$395.00**
ZN5616 (Stand for Zone VI Compensating Enlarging Timer).....**9.00**
ZN5510 (Photo Cell – required for other than Zone VI Cold Light Heads).....**55.00**

*Not for Aristo CL series heads

A good method of making up solutions for developing either film or paper utilizes a regular scrub bucket. (Get a new, clean, plastic 2½ gallon one.) Fill it with water at 68°, then dip out that water to make up your solutions. For developing roll film in a tank, pour the remaining water into a holding tray.

This method is fast and, though the temperature won't stay put, you will at least be starting all solutions at the same temperature.

Enlarging Lenses

World-renowned Schott glass, computer-aided design and meticulous assembly by the most experienced lens makers in the world assure you of lenses of outstanding contrast and resolution.

For best results, we agree with Ansel Adams and use longer lenses than those usually recommended: 80mm for 35mm, 100mm for 2¼ square, 135mm for 2¼ x 2¾, 150mm for 4x5, and 300mm for 8x10.

Schneider Componon-S Enlarging Lenses

Focal Length	Aperture Range	Elements	Format Size	Barrel Size	Removable Stops	Preset Aperture	Cat. No.	Price
50mm	2.8-16	6	35mm	39mm*	Yes	Yes	**SC5050**	**$209.95***
80mm	4.0-22	6	6x6/6x7cm	39mm*	Yes	Yes	**SC5084**	**249.95***
100mm	5.6-32	6	6x9cm	39mm*	Yes	Yes	**SC5100**	**329.95***
135mm	5.6-45	6	4"x5"	50mm	Yes	No	**SC5135**	**407.95**
150mm	5.6-45	6	4"x5"	50mm	Yes	No	**SC5151**	**474.95**
180mm	5.6-45	6	5"x7"	55mm	No	No	**SC5180**	**654.95**
210mm	5.6-45	6	5"x7"	55mm	No	No	**SC5210**	**728.95**
240mm	5.6-45	6	8"x10"	66mm	No	No	**SC5240**	**964.95**
300mm	5.6-45	6	8"x10"	77mm	No	No	**SC5300**	**1559.00**

** these require a 39mm retaining ring.*

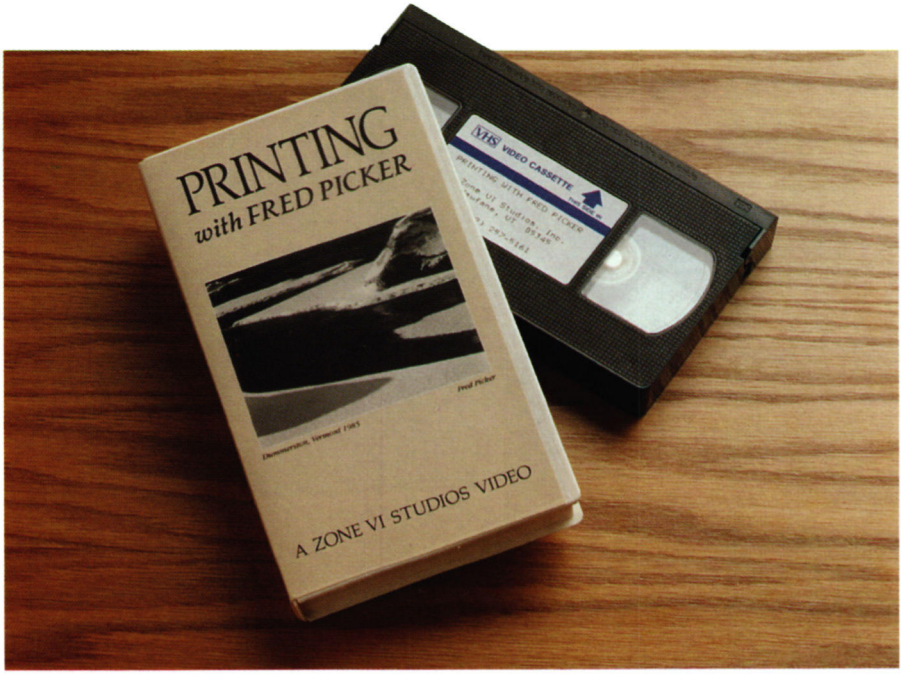
BS2145 (39mm Retaining Ring).....**$5.50**

Printing Exercise

Here's a fascinating exercise and a great learning experience. Choose a negative with a large area of high value (white building, white shirt, etc.). Make test strip prints on all four grades of paper to determine the exposure for each grade that barely shows tone in the high value. In this picture, I chose to match the foreground snow. The object is to make four prints in which the high values match.

When you have the four prints, see what happens to the middle and low values on the different papers. By "getting one foot on a rock"—matching the high values—you control the high end of the scale. By changing contrast grades you adjust the low end.

For printing information, call (802) 257-5161



Printing with Fred Picker

A Zone VI Photography Video. Approximately sixty minutes.

You don't need extensive experience or an elaborate darkroom in order to produce outstanding prints. You do need an understanding of print exposure, development procedures, paper grades, local manipulation and a simple record keeping form with which you can precisely control and record each step. In this Zone VI Photography Video, master printer Fred Picker demonstrates his original techniques. By following his logical procedures and clear instructions you will consistently produce black and white prints of outstanding quality.

You will discover: How to select the negative for printing, how to select the proper paper grade, how to select the pilot print exposure, how to utilize his unique "recipe" technique, how to dodge and burn with perfect control, how to select the most effective chemicals, how to develop the print, how to precisely compensate for the dry-down characteristics of any paper.

Included with the tape is a manual that covers the principles of outstanding print making. Available in American VHS only.

ZN6000 ("Printing with Fred Picker," and Manual).....**$29.95**
ZN6163 (An original 8x10 Fine Print, subject of the video).....**25.00**
ZN6060 (Print Recipe Sheets, pad of 50) **5.75**
ZN6000K (All of the above – a ~~$60.70~~ value – **SAVE $11.25**).....**49.45**

"I followed every step of Picker's method. I made two prints that I believe are better than any I've ever made from this negative and I will continue following the recommended steps as I work my way through the rest of forty years worth of negatives. I am convinced that any photographer who has at least a basic knowledge of black and white darkroom techniques, can learn to print with the instruction Picker provides."

—J.J. ALLEN, Focus, *January, 1990*

"I knew if you guys did it, it would be good... but this (the video) was beyond all expectations."

DONALD P. HALL,
Colorado Springs, CO

"If you're looking for a way to improve your basic darkroom technique, this is the video for you. After employing Picker's methods, you should see vast improvements."

Outdoor and Travel Photography,
Spring 1990

"The best way to learn fine printing is by working with a master printer in the darkroom, but since this is rarely possible, this tape is the next best thing... This is an intensive instruction on the art of fine print making, done in a friendly and informal manner in Fred Picker's darkroom."

BOB SHELL,
Shutterbug, *December 1989*

"Your videotape has reminded me, unlike any book or printed medium, of the magic that occurs in the darkroom; of the very reasons I love photography so much."

H. MICHAEL FRASE, *Memphis TN*

For rush delivery, call (802) 257-5161

"We have had 18 new Zone VI Enlargers for a year and I must say these are the best enlargers we have ever used.

We also purchased 18 Zone VI Compensating Enlarger Timers. Three of the enlargers have color heads and these timers are the greatest. Once you get the correct density you can change filtration without changing the density of the print. It makes it so easy to do color prints. All in all, if I had to make the decision again, I would not hesitate to purchase the Zone VI enlargers and timers."

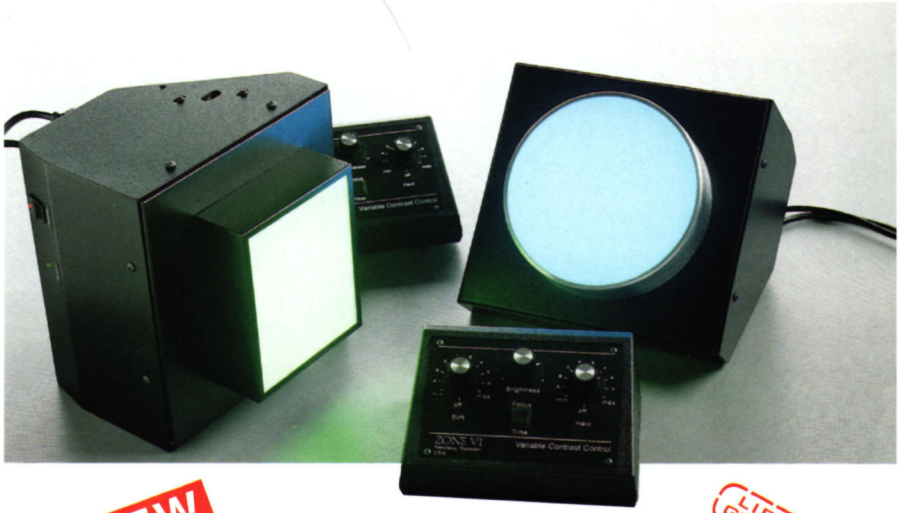
ROGER ADAMS,
Photography Instructor
Mt. San Jacinto College, CA

"You must get weary of hearing it, but the Cold Light Head makes a print of subtle, luminous beauty. The difference is hard to believe at first."

GEORGE L. SMITH, *Glenview, IL*

"I found that the Zone VI enlarger functions flawlessly. As I have said about other Zone VI products, I will say again about the enlarger, it is extremely well designed and built. It does what it is supposed to do, and does it well. It is the ultimate tool for the variable contrast printer."

BOB SHELL, Shutterbug



NEW

LIFETIME GUARANTEE

Zone VI VC Cold Light Heads

Light beamed through condensers causes the Callier effect (disproportionate scatter of light through Zone VI and higher negative densities) and guarantees harsh, grainy, soot-and-chalk prints that always seem to need burning of stubborn highlights and dodging of empty shadows. The world's best printers avoid these problems by using cold light. Our list of cold light users reads like a photographic "Who's Who."

Many 35mm photographers think cold light is not for them. The opposite is true. Film is film and small negatives need all the help they can get in terms of grain, dust, and defect reduction as well as improvement in tonal gradation.

Negatives never buckle and there are no condensers, bulbs, or lamp housings to clean. To install, merely remove the condensers and lower the cold light unit into their place.

These new variable contrast light sources for Omega and Beseler 4x5 enlargers are unique. They employ parallel grids lined up with the negative with all bends outside of the negative area. In addition, they have built-in stabilization. Don't be confused by competitors' claims: voltage controls won't do the job (the gases change temperature, and therefore output, *independent of voltage stability*). A "contactor" is just an expensive snubber circuit to protect your timer.

Because these heads are *stabilized*, no special timers are needed to assure consistent exposures. The sophisticated VC heads utilize the same electronics and controls as our 5x7 VC heads. (For specifics, see page 26, "Version Two".) The heads have two diffusers with an air space between for absolute smoothness.

* Please note: Our traditional single grid Coldlights are still available for 4 X 5 Omega and Beseler enlargers. We recommend the use of a compensating timer with these units.

ZN6670 (Omega D V.C. Coldlight Head) **$895.00**
ZN6671 (Beseler 45 V.C. Coldlight Head) **895.00**
* **ZN5501** (Omega D Coldlight Head, with Photo Cell) **195.00**
* **ZN5502** (Beseler 45 Coldlight Head with Photo Cell) **195.00**

For archival processing information, call (802) 257-5161

VC PAPER

A NEW APPROACH

In addition to the easy availability of an infinite number of contrast grades, Variable Contrast paper provides the convenience, economy, and freshness of a single box for each size.

To fine tune the contrast, I devised a simple two-filter method. You might like to try it.

Print One: I set three seconds on my timer and make a test strip exposure from right to left using only the high contrast filter. Use the high contrast filter first. Using the low contrast first would break the exposure threshold over the whole sheet so a subsequent exposure of either light would darken the high values also.

Examine the test strip. *Look only* at the *lowest values*. The shortest exposure that will produce a rich black is often correct, but that's not a rule!

I chose the fourth strip; twelve seconds. It showed one gravestone barely black, the other two dark stones showed tone. The fifth strip would have dumped all the stones into black, the third strip was weak.

I made an exposure of twelve seconds (four three-second bursts; see "Printing" video) with the high contrast light only. Then I switched it off and made another test strip on the same sheet of paper using the low contrast light only. NOTE: The low contrast light has much more effect than the high, so either halve your light output or shorten your exposures from three seconds to 1½ seconds. Don't change the f/stop; you might get a focus shift.

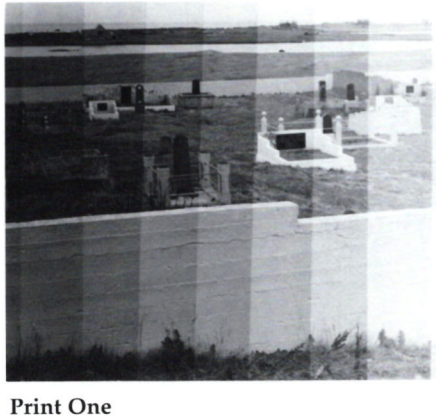
Print Two: The desired exposure is often found where the slightest tone appears in the highest values. In exposure strip three (nine seconds of soft light added to twelve seconds of hard light) the high values looked best. Notice that the effect of the soft light on the low values is negligible.

Print Three shows the result of twelve seconds of hard light followed by nine seconds of soft. The full black-to-white range of the paper is seen in the stepped grave just to the right of center. Other areas contain a palette of soft grays which represent the silvery atmosphere of a damp, overcast day.

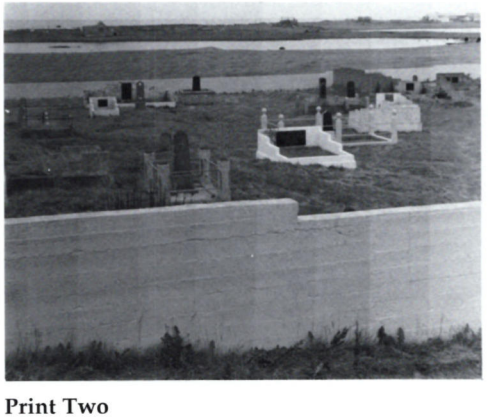
The contrast and exposure have been determined. Subsequent edge-burning (especially on the right edge) and other subtle manipulations required for a fine print result would not appear in reproduction, and are not shown.

Because of its unusual delicacy, the original print suffers a disproportionate loss of tonal richness through reproduction. Visualizing the original, therefore, will require imagination on the viewer's part.

The picture was made in Gerdar, Iceland, in 1975.



Print One



Print Two

Print Three

ZoneVI Brilliant Variable Contrast Paper

There is ample proof that VC paper can be as good as graded paper. Dupont Varigam, Varilour, and Polycontrast Rapid, all of which were discontinued in the '70's, were used extensively by Ansel Adams and other great printmakers. Why modern VC papers equal to the quality of the old-timers don't exist is a mystery.

But now, there is a VC as good as the best available graded; a VC paper good enough to be called Brilliant. During the years of development, we insisted that there be no trade-off in quality when compared to Brilliant Graded Paper. Like Brilliant Graded, the new VCII is a silver-rich fibre based double weight paper. The luminosity, edge definition, and spatial characteristics of the silver-rich Brilliant Graded paper that have made it a favorite of the most particular printers in the world are also apparent in the new VCII.

All VC papers contain two emulsion layers. One is sensitive to blue light. It is the high contrast "Black Printer." Use of the blue light alone (or a grade 4 or 5 filter) will print only the thinner areas of a normal negative.

The second layer is sensitive to green or yellow-green light. That light affects the values above print value VI in a normal negative. Use of the green light alone prints through the denser areas of the negative, though there is slight overlap into the lower values. Excessively contrasty negatives can be printed using the green light or filter alone. Very thin or flat negatives benefit from the blue light or filter. Intermediate filters such as #2 or #3 filters affect both the soft and hard emulsions in various balances. With a two-grid VC Head, you dial in any light mix you desire.

"There is only one problem with the developments you have been responsible for in photography-one by one you are eliminating the excuses!"

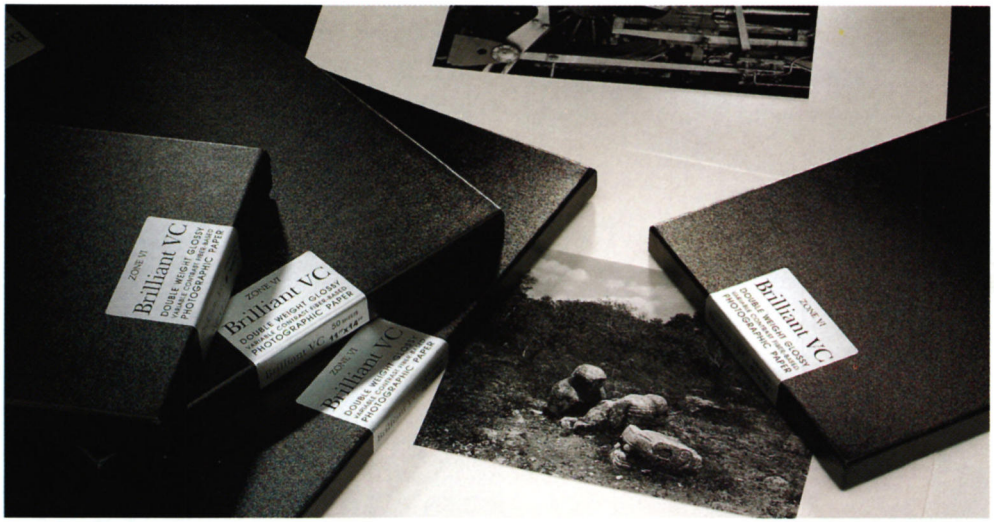
HULLIHEN WILLIAMS MOORE, *Richmond, VA*

"I now have acquired the entire Zone VI exposure-development range of equipment. Now, when a print or negative isn't what I expected, I know that I made a mistake."

LARRY DAHL, *Seattle, WA*

"The Brilliant paper is truly amazing. I am dreading the work ahead in reprinting my entire portfolio on this paper, but see no alternative."

WILTON S. TIFFT, *Bradford, PA*



Another method used by many good printers involves the use of only the hardest and softest filters. Used in tandem for appropriate exposure times, the two-filter method gives very precise control.

By changing the light color via filtration or use of a Variable Contrast head, the contrast of a single box of VCII can be made to perform as a Grade 1, a Grade 4, or anything in between. Unlike graded paper, VCII also offers an enormous additional benefit: It permits the printing of various parts of a negative at different contrasts .

You can burn an open-shade portrait background with a #4 filter to set a black. (The smallest area of strong black or pure white adds vitality to an otherwise soft print.) Changing paper grades to a higher contrast would not be the answer here; you would increase the contrast within the flesh tones, creating undesirable harshness.

With VCII you can print the often-soft foreground of a big landscape with the high contrast filter to increase close value separations. In the illustration print, I printed from the bottom of the print to the top of the cliff with blue light to build contrast in the low-contrast shaded area. Although all the values in the grass are slightly separated, the biggest gain is in the strengthening and separation of the blacks in the cliff. And the horse is lighter. Then, to keep it soft and airy, I lightly printed in the sky using the soft light only. As you can see, the creative possibilities of a fine VC paper are boundless.

Brilliant VCII has no temperamental characteristics. High energy developers such as Dektol or Zone VI work beautifully and toning procedures are straightforward.

Zone VI Brilliant VCII Papers

BP4100 (8x10, 25 sheets) **$13.99**
BP4110 (8x10, 100 sheets) **49.99**
BP4120 (11x14, 50 sheets) **47.99**
BP4130 (16x20, 25 sheets) **49.99**

"To say that Fred Picker is a dedicated photographer with scrupulous attention to detail is sort of like describing Michael Jordan as a lanky young man who likes sports. Likewise, telling you that Photographing With Fred Picker *is an informative video that will help you make better pictures with a view camera is akin to saying that* Gone With the Wind *is a pretty good flick."*

Camera & Darkroom

"I recently acquired your Printing *video and am so happy that I did. It conveys the clear and positive message that I too can produce fine prints and, in fact, I am already dealing in subtleties and nuances in my photographs that I simply did not have access to before."*

BARNEY FORTIER, *Cairo, Egypt*

"Test prints on Brilliant, Seagull and new Ilford showed the clear winner was Zone VI Brilliant."

W. WARNER, *Tallahassee, FL*

Printed with low contrast filtration.

Printed with high contrast filtration

ILFOBROM GALLERIE FB

Size	Sheets	Grade 1	Grade 2	Grade 3	Grade 4	Price
8x10	25	**IL11211**	**IL11212**	**IL11213**	**IL11214**	**$21.39**
8x10	100	**IL11241**	**IL11242**	**IL11243**	—	**77.99**
11x14	10	**IL11401**	**IL11402**	**IL11403**	**IL11404**	**16.89**
11x14	50	—	**IL11422**	**IL11423**	—	**75.29**
16x20	10	—	**IL11602**	**IL11603**	**IL11604**	**34.99**
16x20	50	—	**IL11622**	**IL11623**	—	**146.95**
20x24	10	—	**IL11802**	**IL11803**	—	**52.09**

NOTE: Paper and chemicals are not returnable

Beseler Audible/Repeatable Enlarging Timer

The timer has a power switch, a focus switch, a start exposure button, a knob divided into ten one-second increments, a knob divided into one-tenth second increments. It can be set to expose from .01 to 110 seconds.

The audible tone may be switched off. Special circuitry handles all cold light and tungsten sources.

BS4500 (Beseler Enlarging Timer) ..**$115.95**
BS3133 (Heavy Duty Foot Switch) **39.39**

"I received your compensating developing timer and find that I could not live without it now. What a beautiful instrument."
RICHARD GARROD, *Monterey,CA*

"It (Developing Timer) is possibly the single best piece of equipment in my darkroom. It is an absolute delight to print with!"
STEVE ANCHELL
San Francisco, CA

Zone VI Compensating Enlarging Metronome (Tiktok)

Paul Horowitz' Tiktok is a solid state compensating metronome enlarging timer. It provides identical print exposures regardless of changes in light intensity caused by power line fluctuations, changes in light color of aging bulbs or grids, variations in light output as cold lights warm up during exposures, or cool down between exposures, or for any other reason. The Tiktok constantly meters the light intensity and simultaneously adjusts the time between the tiks and the toks to compensate for any variances. You just plug the Tiktok's cord into the photo-cell receptacle on cold light heads built by Zone VI. ***(For other cold lights and all condenser and color heads you must order a photo cell; *see below*.)**

No timer is necessary (or possible); you count tiktoks. We set the units for one second intervals, depending on light intensity, but you can adjust the interval if you wish. No wall outlet is necessary; the unit is driven by a standard 9 volt battery. The Tiktok will operate any cold light or tungsten or color enlarger of any power. No 220 converter is required for foreign use. Ansel Adams preferred a metronome to a timer as do many other master printers. See "The Print" for his method. Stepping on the footswitch turns on the light and starts the Tiktok. Releasing the footswitch turns both off.

LIFETIME GUARANTEE

ZN5620 (Zone VI Tiktok, Battery and Footswitch included) **$185.00**
ZN5510 (Photo Cell*) **55.00**
AH1052 (Ansel Adams, "The Print" revised 1983–Paperback) **19.95**

Super Safelight

Our workshop printing room is 40'x18'. Two "Supers" make it a cheerful, pleasant place to work. One is perfect in my 10x15 darkroom. The light output is infinitely adjustable via vanes if too bright for your taste. Safe for all papers.

Al Francekevich, in *Popular Photography*, wrote, *"The Super Safelight is revolutionary. The effect is startling. The room is almost as bright as a normally lighted room."*

TI7500 (Super Safelight).....**$214.95**
TI7600 (Extra Sodium Vapor Lamp).....**77.95**
TI7502 (Super Safelight 220V).....**250.00**

For product specifications, call (802) 257-5161

Zone VI Compensating Developing Timer

LIFETIME GUARANTEE

This is the most advanced darkroom timer on the market. It has the unique ability to constantly monitor the temperature of negative or print developer and adjust the time accordingly. The result is that you can expose a negative (or a print), cut it in half, process half of it for "three minutes" at a temperature of 55° (or lower) and then heat up your developer to 85° (or higher) and develop the other half for "three minutes." The density of both halves will be identical. The timer, through a thermistor accurate to $^1/_4$ of 1° and sophisticated circuitry designed by Paul Horowitz, can handle all papers and all films with precision.

For sheet film and prints, set the knob for "paper" or "film" (appropriate time-temperature curve comes into play) and proceed. For 35mm or roll film, you set up: 1) the developing tank, 2) a graduate with stop bath, and 3) another with hypo in a water bath tray. Place the probe in the tray. No more surprises from contrasty summer negatives as the developer heats up or progressively weakening winter prints as the developer cools down. One day I made 240 prints from one negative for our Fine Print series. During the four hours required, the developer cooled from 70° to 64°. All the prints were developed for "two minutes." All were identical.

Other features: The unit beeps softly every 30 seconds to remind you to agitate or check the time. (Adjustable for volume.) The digital display dims noticeably when set to "film" from "paper" or from "real time" to remind you of the mode you have set and to prevent the possibility of fogging sheet film. (Adjustable for brightness.) The timer is activated by the footswitch. It counts up to one hour. Ten-foot cord for remote installation and hook and loop mounting material are supplied.

ZN5621 (Zone VI Compensating Developing Timer – including Footswitch) **$365.00**

"The result is a new level of consistency, which will appeal especially to Zone System workers and fine-art 'edition' printers... the Zone VI Compensating Developing Timer is a marvel of ingenuity and engineering, and does exactly what it's supposed to do."

GEORGE POST,
Darkroom Photography

The Zone VI Compensating Developing Timer, designed by Paul Horowitz has brought a degree of repeatable predictability to my negative development and volume printing that I hadn't known in two decades of working.

WILLIAM A. BASCOM,
Darkroom & Creative Camera Techniques

Do you need a Compensating Developing Timer? Try this: Expose a print at the beginning of a darkroom session. Tear it in half – put one half in a drawer and develop the other half for two minutes. After an hour (about the minimum time for making a "fine print") develop the second half for two minutes. If the two halves don't match, you need a Compensating Developing Timer.

Lifetime guarantee on all products made by Zone VI

"We are using the Zone VI Print Washers (two 16x20 and two 11x14) with great success. They are excellent pieces of equipment."

ANSEL ADAMS, *Carmel, CA*

"Many thanks, Fred, for sending your fine Printwasher out so promptly. I had it in operation the day it arrived. I am also in need of the 16x20 model so please ship as soon as you can."

BRETT WESTON, *Carmel Valley, CA*

"The Zone VI Washer is, overall, the best washer we have tested: it gives a reliably uniform wash, (virtually zero HT-2 stain everywhere on the surface of the print) with good water conservation, in only 75–90 minutes. (and it) certainly takes the beauty prize among washers currently on the market!"

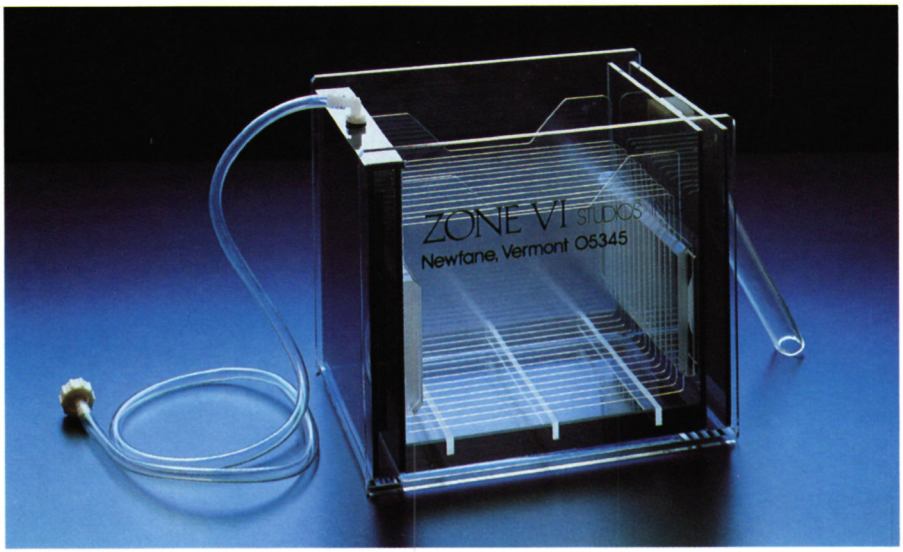
WILLIAM I. SALMON, PH.D.
The Photographic Laboratory
Salt Lake City, UT

"My compliments on your products and your service (seems over the years I've accumulated one of almost everything you make. They all work better than anyone else's)."

PETE LEWIN, *Florham Park, NJ*

"In the past two weeks, I have ordered and received one of your print washers and your 4x5 camera. The attention to detail and finish on both these products is exquisite."

CHARLES CHAMBERS, *Dallas, TX*



Zone VI Archival Print Washers

Our washers will wash more prints or films cleaner, faster and use less water doing it than any other washers made. Each print or film is constantly bathed in clean, still water. Tests prove that turbulence by recirculating contaminated water actually retards washing action. Water volume required is less than one gallon per minute. With dividers removed, any of our print washers can be used for archival washing of film on reels. Washers can be drained after each use. Drain plug provided. Note: Single wall washers that feed from the bottom and spill over the top, though 1/3 cheaper to build, can't do the job. (Hypo is heavier than water, and the law of gravity has not been repealed.) We are the only manufacturers who use "first quality furniture grade" cast acrylic. Hold-down grid included. Our sheet film rack ZN7020 fits 11"x 14"and larger print washers.

These washers are used by the greatest print makers in the world. They include Ansel Adams, Richard Avedon, Harry Callahan, Brett Weston, Judy Dater, Walter Rosenblum, Erich Hartmann, Cole Weston, Jerry Uelsmann, Eva Rubinstein, Oliver Gagliani, Rosamund Purcell, Arthur Kramer, Barbara Morgan, Tod Papageorge, Roger Minick, Jack Welpott, Joseph Jachna, Robert Rauschenberg, William Clift, Elliott Erwitt, Arnold Newman, Lou Stoumen, Leslie Krims, Will Fowler, Ron Rosenstock, Henry Gilpin, John Sexton, Chris Rainier, Emmet Gowin, David Plowden and Robert Mapplethorpe.

Institutions using our washers include Catskill Center for Photography, The Photography Place, Visual Studies Workshop, Light Impressions, Yosemite Workshops, American Museum of Natural History, and dozens of universities.

LIFETIME GUARANTEE

ZN7002 (15 8x10s or 30 4x5s; Dimensions, 15Lx12Hx11W) **$395.00**
ZN7004 (15 11x14s or 30 8x10s; Dimensions, 20Lx15Hx11W) **495.00**
ZN7006 (15 16x20s or 30 11x14s or 30 8x10s; Dimensions, 27Lx20Hx11W) **595.00**
ZN7008 (15 20x24s or 30 11x14s or 45 8x10s; Dimensions, 31Lx24Hx11W) **695.00**

NOTE: Request a longer drain hose for washers to be placed remote from in sink.

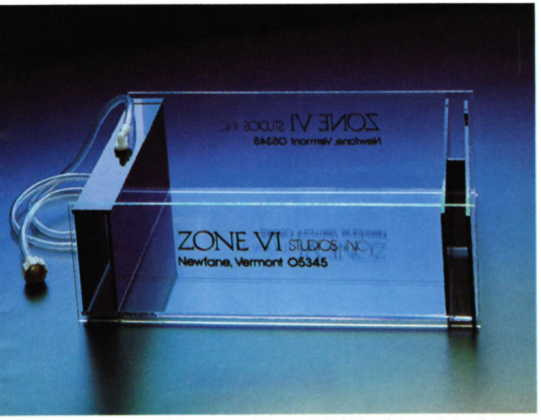
For rush delivery, call (802) 257-5161

LIFETIME GUARANTEE

Zone VI Archival Film Washers

Our roll film washers require no hose connections. They are simply placed under the tap, the water flows out around the bottom and up through an outside water jacket. Like our other washers, the tank stays filled even if the water volume is reduced or shut off. You'll get an archival wash in 15 minutes. Will take reels to 3 5/8" diameter.

ZN7010 (Two 35mm or one 120 reels)..... **$39.00**
ZN7012 (Four 35mm or two 120 reels) **49.00**
ZN7014 (Eight 35mm or four 120 reels) **59.00**



LIFETIME GUARANTEE

Zone VI Washing Machine

This is our most versatile washer. It is ideal for storing fixed prints. Fresh water flows over the face of each print as it is added. An outstanding archival washer for film on reels and, with our Sheet Film Rack, the perfect washer for 4x5 and 5x7 films. It uses the same efficient down draft principle as our other washers; it is fed from the top, drained from the bottom, and stays filled even if the water is turned off. NOTE: It is *not* an archival washer for prints unless they are constantly shuffled.

ZN7016 (Zone VI Washing Machine – Overall 21"x13"x7" for 11x14's) **$149.00**
ZN7018 (Zone VI Washing Machine – Overall 26"x18 1/2"x8" for 16x20's) **179.00**

Zone VI Sheet Film Rack

The sheet film rack has separate compartments which will hold up to thirty 4x5 or 5x7 negatives. Water flows down through the lattice-type film supports. Good for small prints, too. This rack fits our 11x14, 16x20 and 20x24 Archival Print Washers and both Washing Machines. NOTE: Sheet film negatives should never be washed in hangers because there is insufficient water flow at the edges.

ZN7020 (Sheet Film Rack 6"x15 3/4"x4" high) ..... LIFETIME GUARANTEE **$119.00**

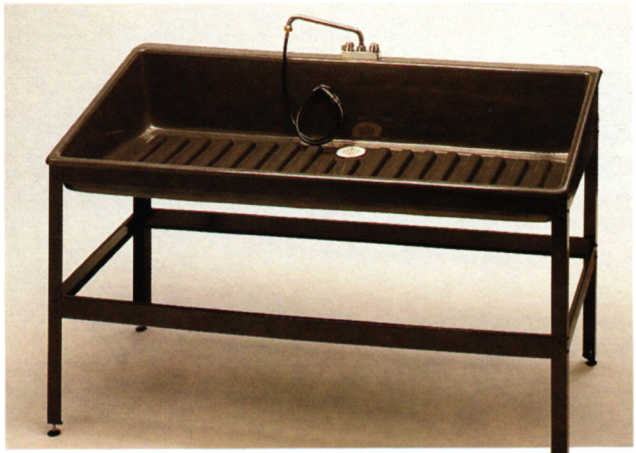
Good rules: *Never pour a solution back in a bottle. Process half as many prints as recommended. Don't use "rapid" or "indicator" anything!*

Water from a dehumidifier is a good choice for use in mixing chemicals and for final rinse of negatives (with a few drops of anti-static wetting agent). It is practically of distilled water quality. Dick Petersen of Camanche, IA, who kindly submitted this tip, advises that he filters the water through coffee filters to remove any grit.

"We have Zone VI cold-light heads on all of our enlargers. None have ever failed us. We have Zone VI timers, washers, easels, stabilizers, and film-developing equipment, and all of them have been truly outstanding. Things rarely break, and if something does, it's always minor and gets corrected immediately—or, they just send us a new one for free. How can you lose?"

MARTIN SHAPIRO,
Professor of Photo-journalism, USC
Petersen's PhotoGraphic

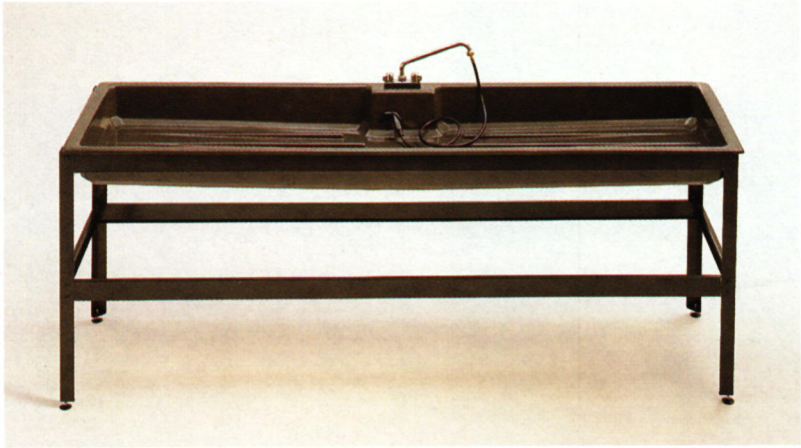
For archival processing information, call (802) 257-5161



The Sink

The Sink is molded in one piece from ABS plastic. The bottom is ribbed for drainage and strength and there is a 12" backsplash and sides to keep adjacent areas clean. There is a drain built in at the center rear. The color is gray, the thickness of the material is 1/4". Stand and Sink Accessory Package* are not included.

DT1001 (The Sink – 72"x33"x13" O.D.) **$189.95**
DT1006* (Sink Stand for 72"x32"x36") **99.95**
DT1011 (The Sink – 48"x33"x12" O.D.) **149.95**
DT1016* (Sink Stand for 48"x33"x36") **100.95**



6' UPS Sink

Because this sink fits within the UPS size requirement, you can enjoy a fine working setup at great savings. It is the same length as The Sink, but other dimensions are smaller. Stand and Sink Accessory Package* are not included. (See Sink Accessory Package.)

DT1050 (6' UPS Sink – 72"x22"x5" O.D.) **$183.95**
DT1055* (UPS Sink Stand) **149.95**

*Sink Accessory Package

Includes drain set, faucet set, spray set and washer attachment.

DT2000K (Sink Accessory Package–*for both sinks*) **$95.00**

Bearly Believable

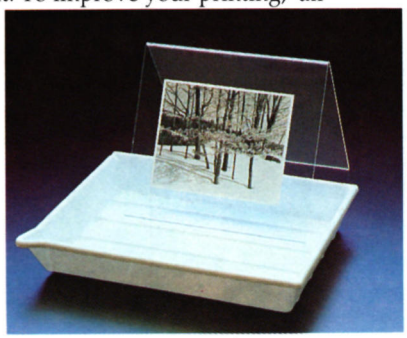
"You may be interested to know your focusing cloth is sufficiently sturdy to withstand the delicate fondling of a 350 pound black bear. One recently pulled the focusing cloth off my camera and batted it about for a while searching for the hamburger it was sure was in there (I certainly wasn't going to try to tell him otherwise). After the bear had gone (empty pawed I might add) I examined the cloth and found no rips or pulled seams; only muddy paw prints which I will gladly keep as souvenirs."

—Michael Landon McKissick, *Trout Run, PA*

Zone VI Wet Print Viewing Stand

LIFETIME GUARANTEE

Viewing prints lying in the fixer tray may cause you to print too dark; holding them upright may cause you to print too light. To improve your printing, all your prints must be viewed in the exact same position and reflective angle relative to the viewing light. This simple stand provides a convenient solution. The two legs are of unequal length so that by reversing the stand you can choose the most comfortable angle of view. If you set the stand up with one leg in the fixer tray you'll find that it uses little sink space and that the fixer from the wet prints drains back into the tray. The viewing area is 14"x14"



ZN7022 (Zone VI Wet Print Viewing Stand) **$39.00**

For rush delivery, call (802) 257-5161

Zone VI 35mm and 120 Filmloaders

These loaders cup the film exactly right and the arms insure that the film will stay at the proper angle. No more infuriating "smiles" (half-moons from crimping the film) on your 120 negatives. No more "amoebas" (areas where the layers of film touch and prevent the solutions from circulating).

Not only is it virtually impossible to mess up a roll, loading is much faster than you can do it by hand. Just make sure that: 1) the prongs of the reel (reels not included) are at the top and 2) they are facing toward the loader. Then slip the cups over the reel hubs, turn out the lights, and slip the film end, emulsion side down, into the loader chute. Feed it in and fasten it into the reel as usual. Sacrifice a role of unexposed film with the light on to make sure you've got the hang of it. (For 120, I first fold over the sticky paper tab to stiffen the end. For 35mm, cut off the narrow tail.) Then hold the loader and turn the reel to load the film.

The holders are made of stainless steel.

ZN7024 (Zone VI 35mm Filmloader – *Reel not included*) **$17.95**
ZN7026 (Zone VI 120 Filmloader – *Reel not included*) **17.95**

Agitation

For negatives and paper, proper agitation is required. Our workshop experience indicates that many photographers need a little coaching in this area.

For film, *step one is a one minute pre-soak in water. Invert the developing tank every ten seconds or so. Pour out water, then pour in the developer and invert the tank (bottom up, then right side up) constantly, for thirty seconds. Then two inversions at thirty-second intervals.*

For prints, *the only error you can make is inadequate agitation. "Tray rocking" is totally inadequate. Use trays at least one size larger than the print size, a minimum of three quarts of solution, and agitate vigorously and continuously. Turn the print(s) upside down at least every fifteen seconds.*

After use, discard all solutions. Careful workers never pour anything back into a bottle.

Darkroom Apron

Practical and good looking.

ZN7038 (Darkroom Apron) **$12.95**

Lifetime guarantee on all products made by Zone VI

Zone VI Chemicals

Zone VI Print Developer: Our developer reduces the aggravating "dumping" of low values, while retaining the excellent high value separation of Dektol. Our two-part packaging not only eliminates the need for an expensive (and photographically redundant) sequestering agent, it insures a long shelf life. This developer gives brilliant results; sharp and crisp in the low values, smooth and rich in the high values, and long scale in between. Try it. You'll appreciate the difference. Because it is diluted 1–3, each one-gallon package makes 4 gallons of working solution. You will pay less for print developer than you are paying now.
BP5010 (Print Developer, 8 one-gal. packages – 32 gals. of working solution) **$29.00**

Zone VI Print and Film Fixer: Highest quality classic (F–6) formula for all black and white film and papers. Minimizes print and negative curling, washes out with relative ease, and makes spotting prints a less troublesome chore. Moderate hardening.
BP5020 (Print and Film Fixer, 8 one-gallon packages) **23.00**

Zone VI Hypo: (Sodium Thiosulphate): Pure hypo must be used for the second fixing bath prior to toning or stains will result. This is the same pure hypo as everyone else's but ours is more conveniently packaged and less expensive. Eighty 8x10 prints per gallon.
BP5022 (Hypo, 8 one-gallon packages) **21.00**

Zone VI Benzotriazole: A restrainer that slows the development of the higher print values and produces very clean whites and a general impression of brightness. The print color is also cooled (toward blue) slightly. Many expert printers use one-half to one ounce of Benzotriazole additive per quart of print developer for all their work.
BP5024 (Benzotriazole 2% solution, 2 one quart bottles) **18.00**

Zone VI Hypo Clearing Agent: Authorities agree that a washing aid is required if archival results are to be acheived. This formula is similar to, but more economical than, Kodak Hypo Clearing Agent. Makes one gallon of stock (seven gallons of working solution).
BP5026 (Hypo Clearing Agent, 1 package; makes seven gallons working solution) **7.00**

Zone VI Anti-static Wetting Agent: For drying negatives spot-free and dust-free. Mix one capful to one quart water. A quart bottle makes 50 gallons of working solution. Indefinite shelf life.
BP5028 (Anti-static Wetting Agent, 1 quart bottle) **5.00**

Zone VI Film Developer: Achieves maximum resolution from Agfa-Pan and other slow thin-emulsion films. It matches the tonal characteristics of the excellent but discontinued X-22 formula. For fast films, we prefer Kodak HC-110.
BP5030 (Film Developer, liquid concentrate to develop 32 rolls or 120 4x5's) **8.00**

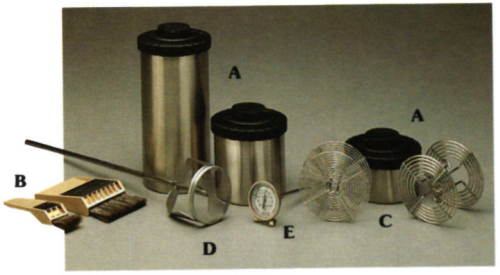
For the cleanest possible negatives, the final rinse after wash should be for a minute in distilled water (from supermarket). Add a few drops of anti-static wetting agent.

To increase print contrast, dilute print developer less than the recommended amount. You will get almost a grade 4 result from a grade 3 paper if you use the print developer straight (stock solution).

All chemicals have a shelf life of one to five years depending on storage conditions – dark and cool is best.

KP02010 (**Rapid Selenium Toner**, 1 quart makes 8 gals. working solution).....**17.09***
**Ground shipping only-48 states. Add $5.00 for hazardous materials shipping charge.*

Note: Paper and chemicals are not returnable



Recommended Darkroom Equipment

A. Developing Tanks. Professional quality, stainless steel daylight tanks are light-proof, quick to fill and empty, easy to clean.
CP9073 (8 oz.; 1-35mm) **$9.99**
CP9074 (15 oz.;2-35 or 1-120) **13.99**
CP9078 (30 oz.; 4-35 or 2-120) **29.95**

B. Static Brushes. The scientific, effective way of eliminating dust from negatives, enlargers, lenses. Absolutely safe in the darkroom.
BR8830 (1" wide).....**$16.49**
BR8832 (3" wide).....**27.95**

C. Reels. Heavy stainless steel, spot-welded and free of burrs and imperfections. Will last a lifetime.
KC3000 (35mm).....**$24.39**
KC3005 (120).....**26.29**

D. Mixing Blades. For easy and thorough mixing of chemicals; attaches to your electric drill.
ZN5640 (15" length).....**$15.00**

E. Thermometer. Legible dial, tested for accuracy before shipment.
BR8200 (Thermometer).....**$31.09**

F. Safelights. These tested better than more costly models. 6' cord with switch.
DN2000 (5x7, 15W).....**$23.89**
PM6820 (10x12, 25W).....**57.69**

G. Oversized Proofer. Simple, well-constructed, uses 8x10 paper to proof (36) 35mm, (12) 2¼or (4) 4x5 negatives. Hinged pressure plate of optical quality glass. (Bigger & better than the one shown)
MS8400 (Oversized Proofer).....**$30.39**

H. Storage Tanks. For safe and convenient storage of mixed chemicals. Heavy polyethylene with half-gallon graduation marks. Dust covers, and fast flow faucets included.
DN5000 (2 gallon tank).....**$22.99**
DN5005 (2 gallon floating lid).....**4.95**
DN5010 (5 gallon tank).....**27.99**
DN5015 (5 gallon floating lid).....**5.90**

I. Grain Magnifier. Enables you to focus enlarger for maximum sharpness. 25x magnification of a 35mm image projected to 8x10. Eyepiece adjustable to your vision.
BO1010 (Grain Magnifier).....**$56.95**

J. Paper Safes. Safe and convenient. Other safes scrape the emulsion! They hold 150 sheets of double weight paper.
PM0100 (8½ x 11) **$22.49**
PM0110 (12x16).....**22.69**
DN0120 (16x20).....**39.95**

Changing Bag. (Not Shown). A light-tight "portable darkroom" for loading film on reels, loading film holders etc. Finest materials and construction.
BR5400 (Changing Bag,27"x30") **$24.99**

Fatigue Mat. (Not Shown). A must on concrete darkroom floors and luxurious on any floor. Chemical-proof ribbed top bonded to a spongy core. 27x60 inches.
ZN5650 (Fatigue Mat, 27" x 60") **$44.00**

"I've been showing your video to my classes—its had a profound affect on me. The darkroom is changed, forever. I'm still in shock and somewhat at a lack of words."

FRANK C. GAVERE,
A. Harry Moore School
Jersey City, NJ

"Printing with Fred Picker is the only instructional video that I show to my Zone System class. At first, students think your method wastes lots of paper, but even the most skeptical ones, after trying it, agree with you that it actually saves paper. An outstanding video."

DR. EMMETTE JACKSON
Huntsville, TX

Buy enough film for a year at one time. That way, you get one emulsion batch. Store it in the freezer or refrigerator. To avoid condensation, let it warm at room temperature for a few hours before opening the package.

Calumet Changing Room

This is the roomiest changing bag we have seen. Its unique 3-ring support structure not only keeps the top of the bag out of your way, it creates vertical walls that give you maximum room to work freely. If you're loading 4x5 film holders or roll film reels, the Calumet Changing Room is easier, faster and safer to work with than any other changing bag on the market.

Self-contained internal frame. Three spring-loaded rings pop into position to form vertical walls.

When you are finished with the Changing Room, simply collapse the structure. It stores safe and clean in its own compact pouch.

The Changing Room measures 25"L x 22"W x 15"H, folds to 19" diameter. Weight 2 lbs. 2.5 oz.

RM1200 (Calumet Changing Room).....**$74.99**

An excellent way to find your guide number, with conventional flash, is to set the light ten feet from a portrait subject. Expose at f/5.6, 8, 11, 16, 22. Proper proof the negs. If the f/11 looks best, your guide number is 110. (Distance times f/stop.) With G.N. 110, if your subject is five feet from the light, use f/22. (Five times 22 equals 110.)

Paterson Beakers

For measuring and mixing all dark-room chemicals. Features unbreakable construction, ribbed handles for firm grip and anti-tip base.

PA4309 (32 oz)..... **$9.45**
PA4310 (64 oz)..... **16.89**

Paterson Graduates

Clear, cylindrical laboratory design. Tip-free base and dripless spout.

PA4301 (1.5 oz) **$5.80**
PA4302 (5 oz) **6.30**
PA4303 (11 oz) **7.35**
PA4304 (22 oz) **10.59**
PA4305 (42 oz) **15.79**

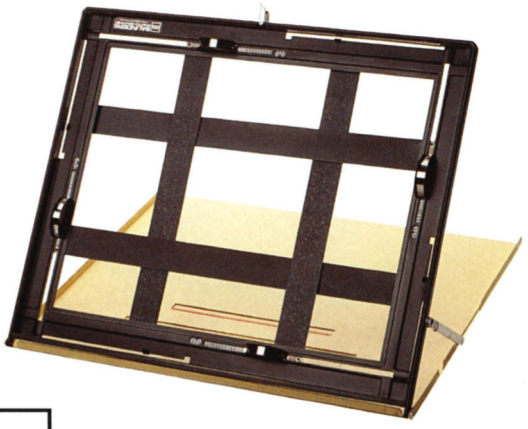
Kodak Process Thermometer

Precision made "standard for the industry." Dual scale, 12 to 60°C and 55 to 140°F ± 0.25 degrees F. Glass in stainless steel sheath.

KK9496 (Kodak Process Thermometer) **$101.95**

For rush delivery, call (802) 257-5161

Saunders 14"x17" Adjustable Universal Easel



Easel centers under enlarger lens, picture is made in the middle of the easel. No jiggling on and off baseboard to make smaller size prints. Blades hold paper flat and when set to size, cannot be accidentally displaced.

Automatic click stop holds easel open, lock-tight paper slots register paper precisely. Accurate calibrations on each blade allow individual border control on all four sides of the paper. Borders are individually adjustable on paper sizes up to 11"x14". The masking assembly snaps out to give fixed $^{3}/_{16}$" borders on 14"x17".

SO6210 (Saunders Adjustable Easel) **$143.95**

Grain Focuser

Features 10X, f/1.4 four-element, coated wide angle eyepiece. Wide angle coverage gives effective and accurate use in areas of the image up to 21° from the optical axis of the enlarger lens. Front surface mirror, protected by a felt-lined, hinged cover. Adjustable eyepiece and rubber eyecup.

PC1720 (Grain Focuser) **$154.95**

Critical Enlarging Focuser

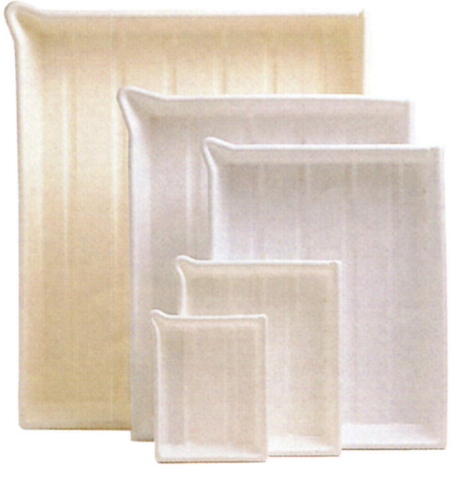
Superb precision focuser for sharpest enlargements. Feature a 10X achromatic Kellner eyepiece consisting of three coated lenses in two groups plus an optical glass disc with an engraved framed rectangle at the focal point. The mirror assembly includes a front surface mirror.

PC1710 (Critical Enlarging Focuser) **$268.95**

Saunders Easels

Simple, rugged, all-steel construction. These low-priced, fast-working precision easels can accomplish what no $150.00 adjustable easel can; give you square, even borders all around. The heavy frame holds paper flat. Heavy base and non-slip pads keep the easel in position. One of those rare instances when low cost and good performance team up.

SO6050 (Easel – 8x10) **$50.89**
SO6055 (Easel – 11x14) **53.79**
SO6060 (Easel – 16x20) **116.95**

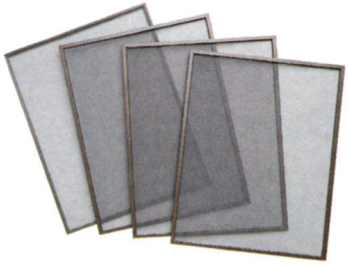


Paterson Developing Trays

Strong polypropylene trays with deep ribbing for maximum ease of agitation, a thermometer rest for solution temperature check and an extra-large pouring lip.

Single Trays (available in white only.)

PA0571 (5"x7" Tray) **$3.26**
PA0820 (8"x10" Tray) **3.57**
PA1218 (12"x16" Tray*) **8.40**
PA1620 (16"x20" Tray) **17.89**
PA2024 (20"x24" Tray) **57.89**
*perfect for 4x5 and 8x10 sheet film



Zone VI Print Drying Screens

The accepted method of drying fine prints is to squeegee them off and then place them on drying screens. These screens are made to our specifications. The frames are fabricated from the heaviest extrusions available, the corners are strongly braced, and the frame finish is an attractive and protective anodized bronze. The screen material is plastic coated fiberglass.

Screens take up little room and can be stacked out of the way when not in use. They are easy to wash and this should be done from time to time by swabbing with a diluted Clorox solution followed by a clear water rinse. (Clorox removes the slightest trace of fixer on contact.)

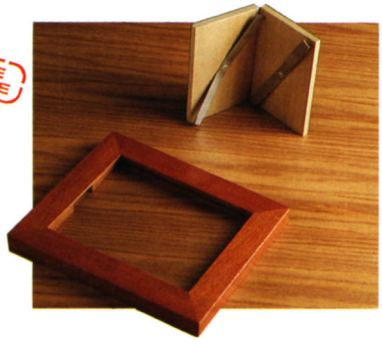
Prints may be dried anywhere. If you stack the frames, the prints will be only ½ inch apart so they dry more slowly which reduces any tendency to curl. We dry prints face up.

Each screen measures 24 x 30.
Four screens to a box.

ZN7000 (Four Screens) **$38.00**

LIFETIME GUARANTEE

Zone VI Contact Print Frame

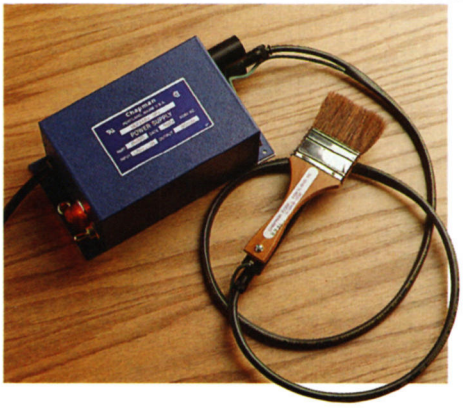


Beautifully constructed in our camera shop. Finest mahogany. The pressure back has heavy inset brass hinges. These lifetime frames are beautiful, functional, "old-fashioned" working tools designed for the photographer who is tired of plastic and tin. For 4x5 to 8x10 negatives.

ZN7028 (Contact Print Frame) **$85.00**

LIFETIME GUARANTEE

Zone VI Electronic Static Brush



The brushes are camel's hair, 2½" wide, and the electrostatic charge, though powerful, is entirely safe in the darkroom. The unit is shielded, grounded, and Underwriters Laboratory approved.

There is an on-off switch with an amber (safe) indicator light. The box can be wall-mounted. A hanger for the brush is included.

After brushing, negatives, lenses, camera innards, film holders, print frames, etc. will actually repel dust.

ZN7030 (Electronic Static Brush) .. **$319.00**

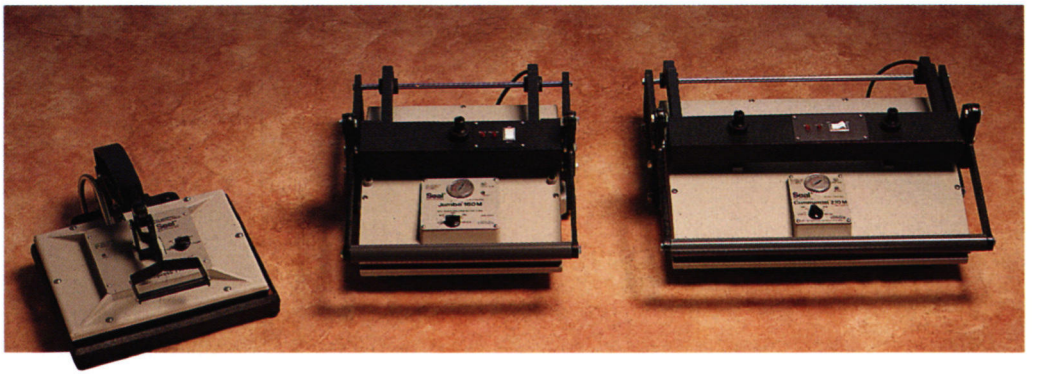
LIFETIME GUARANTEE

Zone VI Print Flattener

This flattener can be used to tame from one to fifty prints, size 5x7 to 16x20. Leave them as shown for a day or two and they will flatten out nicely. If you overbend them, no harm done; a night under a wrapped brick (not supplied) will render them perfectly flat. Fully adjustable for print size and desired bend. Rubber feet protect counter tops.

ZN7032 (Zone VI Print Flattener) ...**$45.00**

Lifetime guarantee on all products made by Zone VI



Dry Mount Presses

Seal Swing Arm 110S

The 12"x15" platen swings out of the way for easy access to work area. Mounts work sectionally up to 24" by any length.

SA8811 (Seal Swing Arm) **$420.95**

Seal Jumbo 160M

Platen measures 18 1/2"x15 1/2". Handles larger work in sections up to 36" wide by any length.

SA8816 (Seal Jumbo 160M) **$684.95**

Seal Commercial 210M

The 18 1/2"x23" platen handles work in sections up to 36" wide by any length.

SA8821 (Seal Commercial 210M) **$852.95**

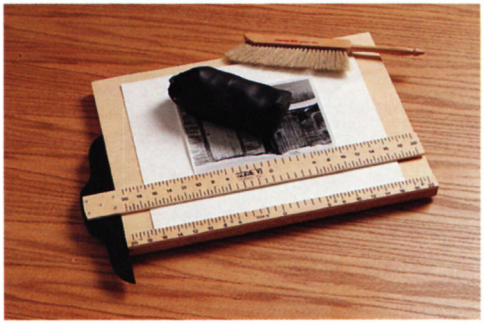
Mounting Suggestions:

1. Place several mount boards in the press. These are buffers between the steel platen and the print face.
2. Heat press to 170 degrees F.
3. Flatten the unmounted prints in press. (One up; don't stack.)
4. Turn the prints upside down and tack on the dry mount sheet with a cross; from the center of one side to the center of the other. (Not from corner to corner.)
5. Trim prints. Use only a roller type trimmer; the guillotine types shred the print edge.
6. Center the print on the mount but show more mount at the bottom. Our dry mount jig is suggested for positioning. Put a weight bag on the print.
7. Lift a print corner (leaving the dry mount sheet lying on the board) and tack the sheet to the board at two corners.
8. Put the print in the press face up; clamp for about thirty seconds.
9. Remove the mounted print and with the print facing you, immediately flex the opposite corners toward you. If you fail to do this, the print will hump toward you and flattening under weights, etc. will not cure it. (But you can put it back in the press and proceed as above.)
10. Stack the mounted prints face down with a weight on top. A washed brick in wrapping paper is fine.

Archival Dry Mount Tissue-MT5

For fiber based paper. (100 sheet pkg.)

SA1051 (8x10) **$15.69**
SA1052 (11x14) **31.09**
SA1053 (16x20) **57.99**



Zone VI Dry Mount Jig

One of our most popular items. With our dry mount jig you can precisely position and tack a print in 30 seconds. It will handle any size print or mount board from 6" to 21" wide by any height. Included is a foxtail brush for dusting the print back and mount face, and a weight bag to hold the print in place before tacking.

The dry mount jig is nicely made of laminated birch with oversize markings etched permanently into the wood.

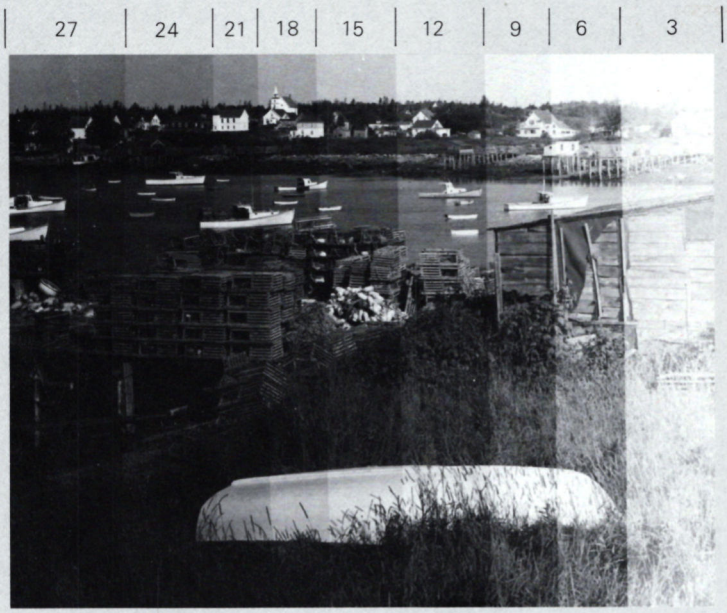
ZN7034K (Dry Mount Jig) **$79.00**

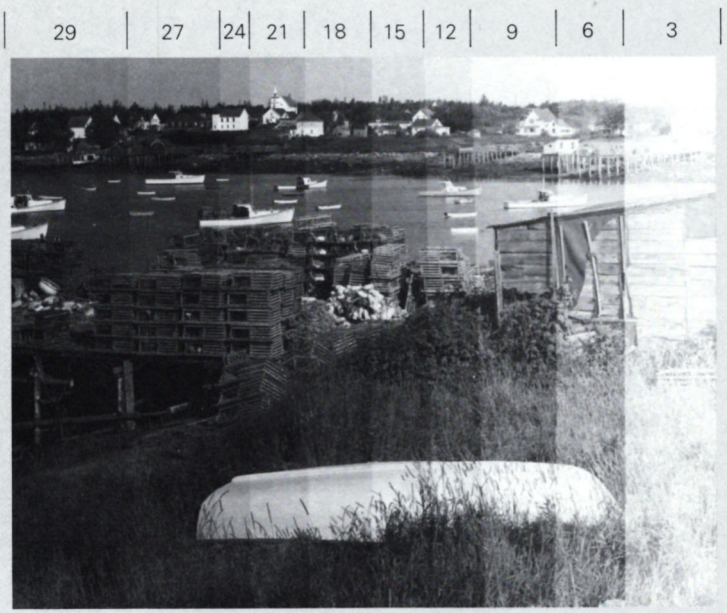
LIFETIME GUARANTEE

Tacking Iron

The slim curved tip element slips easily under print corners. Designed by us, this iron is teflon coated to slide smoothly and avoid build-up of residues. Light, easy to handle, and economical. The best iron we have found.

ZN7304 (Tacking Iron and Holder) **$39.00**





Test Strip Exposure

At left: *A useless test strip print is shown at the left. The desired tonality for the highest value might be the third strip (nine seconds). But the steps are too big for an accurate guess and nine seconds is too short a printing time for precise dodging and burning.*

Below: *The lens was closed one stop and the second test is fine. The desired tonality for the highest value appears to be the fifth three-second exposure (fifteen seconds). The steps are sufficiently refined for a more accurate guess and fifteen seconds is a long enough printing time for careful dodging and burning. Useful initial print exposures (pilot print exposures) fall between fifteen and thirty seconds.*

Museum Board

The object of photography is the photograph. It is "The Performance." We believe that all photographs worth printing should be mounted. These boards are pure white, acid free, four ply, neutral pH, non-buffered, sulphur and lignin free. By Westminster.

LJ7100 (8x10 [25]) **$12.95**
LJ7010 (11x14 [10]) **18.95**
LJ7110 (11x14 [25]) **39.95**
LJ7120 (14x17 [25]) **49.95**
LJ7130 (14x18 [25]) **49.95**
LJ7040 (16x20 [10]) **25.95**
LJ7140 (16x20 [25]) **59.95**
LJ7150 (20x24 [25]) **119.95**

Buy 3 or more assorted, save 15%

Cotton Gloves

KK9492 (small [10]).....**$25.19**
KK9493 (large [10]) **25.19**

Nielsen Frames

The frames used for photographs by most museums and galleries are the narrow-edged aluminum models. They are, we think, perfect for all photographs, no matter where displayed. We prefer the shiny finish in the silver color. Glass not included.

NN0800 (8x10).....**$6.95**
NN0801 (11x14).....**8.95**
NN0802 (14x17).....**10.95**
NN0803 (14x18).....**11.45**
NN0804 (16x20).....**12.95**
NN0805 (20x24).....**15.45**

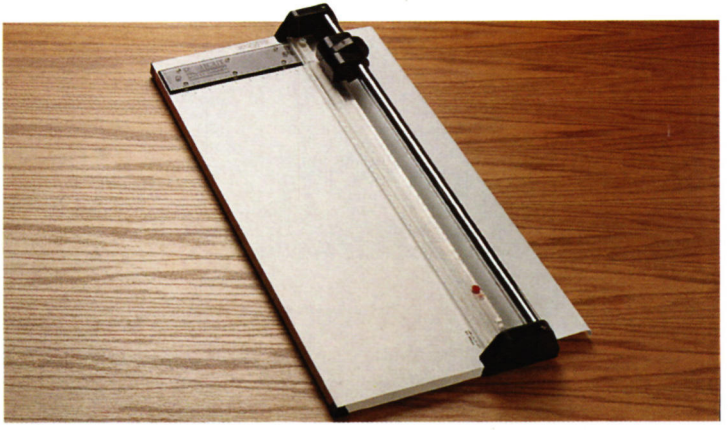
3 or more mixed sizes 10% Off

For rush delivery, call (802) 257-5161

Rotary Trimmer

Made in England. This rotary trimmer is the most accurate, cleanest cutting print trimmer we've used. The cutting wheel is completely enclosed so it can't cut you or your children but it can cut everything else from onionskin to the heaviest enlarging papers. Self-sharpening Sheffield Steel blade, permanent friction-reducing coating on the carriage rod, and laminated baseboard make this trimmer maintenance free.

SO8915 (15" Rotary Trimmer).... **$173.95**
SO8924 (24" Rotary Trimmer).....**223.95**



Rollcut Safety Trimmers

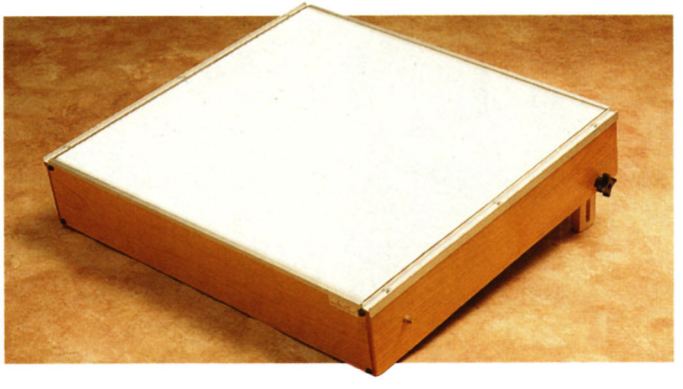
High-grade materials and solid construction combine to provide years of dependable use. 5 Year Guarantee. The Rollcut's white melamine-faced, high density baseboard offers a clean, smooth work surface. Reference markings are scaled in inches and millimeters, and there are non-skid feet. Clear acrylic paper guide at 90° to the cutting edge. The cutting wheel, which is safely enclosed in a comfortable handle, is made of high-speed carbon steel specially hardened and precision ground for a smooth cut. The counterblade is hardened to 45 Rockwell for an exceptionally long life. The Rollcut's hold-down bar is clear plastic and features reference key-lines. A removable trimmings tray is provided. (Note: tray adds 2½" to short dimension of trimmer.)

CR1018 Rollcut Safety 18" Trimmer (25"x12")..... **$144.95**
CR1024 Rollcut Safety 24" Trimmer (31¾"x12")..... **164.95**

Hall Light Boxes

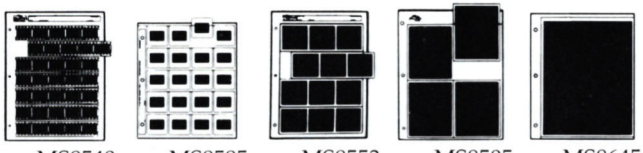
These solid wood, handcrafted light boxes feature 92+ CRI rated 5000°K lamps and reversible glass/diffused acrylic surfaces for brilliant uniform light and cool operation. Adjustable tilt from 0-15°. Includes an aluminum straight edge for use with a T-square. The portable models (12" x 18" and 18" x 24") have carrying handles and power cord storage.

HB1218 (12" x 18" Hall Light Box) **$159.95**
HB1824 (18" x 24" Hall Light Box) **239.95**
HB1836 (18" x 36" Hall Light Box) **309.95**



Print File / Negative Preservers

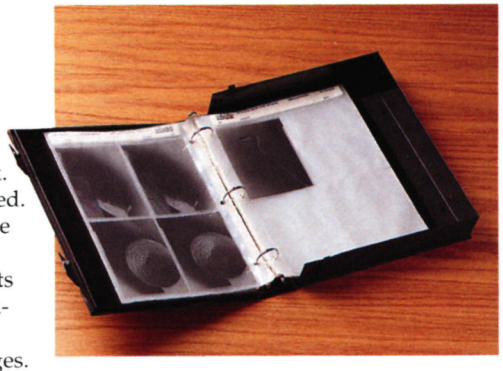
Made from the highest grade archival quality polyethylene, these negative preservers feature continuous seam construction for easy removal of materials. A special area on each preserver allows you to identify slides or negatives.



MS8540 MS8585 MS8553 MS8505 MS8645

MS8540 (35mm negatives – 35 frames, 100 pack)..... **$19.95**
MS8585 (35mm mounted slides – 20 slides, 100 pack).. **26.95**
MS8553 (120 negatives – 12 frames, 100 pack)..... **19.95**
MS8505 (4x5 sheets – 4 sheets, 100 pack)..... **19.95**
MS8645 (8x10 sheets – 1 sheet, 100 pack) **18.49**
MS8420 (Oversize Binder for Preservers) **13.29**

Safekeeper Storage Box



Safely store negatives, transparencies or prints in the Safekeeper 3-ring storage box. Dust-free storage is guaranteed. Archivally safe polypropylene construction, smooth-acting hinges and sure-snap locks. Its 10"x11 3/4"x 1 3/4" inside dimensions and three locking rings accomodate most storage pages.

BC1013 (Safekeeper Storage Box) **$9.49**

Acid-Free Archival Envelopes

Envelopes of chemically purified, long wood fibered paper provide maximum endurance and resistance to tears and abuse. The paper provides a most effective shield against acid leaks and sulphur dioxide. Features an alkaline pH of 7.5 minimum to 8.5. (Not shown).

LJ7200 (4 3/8" x 5 3/8", 50 pack).....**$9.99**
LJ7202 (8 1/2" x 10 1/2", 50 pack).....**22.99**

Archival Negative Storage Boxes

HO1720 (4x5 Archival Storage Box, size 5 3/4" x 4 3/4" x 2 1/2") **$5.00**

HO1721 (4x5 Archival Storage Box, size 12" x 5 3/4" x 4 1/2") **6.00**

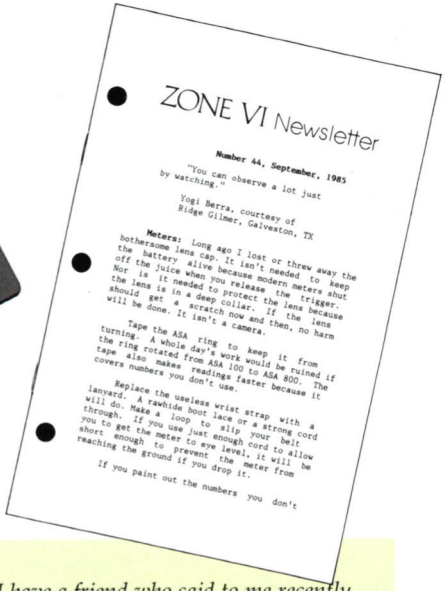
HO1722 (8x10 Archival Storage Box, size 10 5/8" x 8 5/8" x 4") **8.00**

Lig-Free™ Folding Print Boxes

These unique archival storage boxes feature flat folded construction and drop front panels. Box exterior has an alkaline pH and contains a minimum of 3% alkaline buffering. The non-buffered interior has a neutral pH and is separated from alkaline exterior with a layer of archival polyester.

LG0810 (10 1/2" x 8 1/2" x 2") **$6.40**
LG1114 (14 1/2" x 11 1/2" x 2") **8.10**
LG1620 (20 1/2" x 16 1/2" x 2") **12.59**
LG2024 (24 1/2" x 20 1/2" x 2") **14.29**

FOR RUSH DELIVERY, CALL (802) 257-5161



ZONE VI Newsletter

Number 44, September, 1985

"You can observe a lot just by watching."

Yogi Berra, courtesy of Ridge Gilmer, Galveston, TX

Meters: Long ago I lost or threw away the bothersome lens cap. It isn't needed to keep the battery alive because modern meters shut off the juice when you release the trigger. Nor is it needed to release the lens because the lens is in a deep collar. If the lens should get a scratch now and then, no harm will be done. It isn't a camera.

Tape the ASA ring to keep it from turning. A whole day's work would be ruined if the ring rotated from ASA 100 to ASA 800. The tape also makes readings faster because it covers numbers you don't use.

Replace the useless wrist strap with a lanyard. A rawhide boot lace or a strong cord will do. Make a loop to slip your belt through. If you use just enough cord to allow you to get the meter to eye level, it will be short enough to prevent the meter from reaching the ground if you drop it.

If you paint out the numbers you don't

Zone VI Newsletter

A quarterly review of concepts, techniques, and products in the photographic field.
by Fred Picker

ZN0186 (Three years, 12 issues)..... **$24.00**
Canada and foreign.....**30.00**

Newsletter Back Issues

Newsletters 1-27: Printing with Caponigro, Zone System developing time tests, two-solution developers, archival washing, Pan X and FRX-22 developer, ASA test for color, platinum printing, Tri-X with HC-110, Pentax 6x7 camera, building a darkroom sink, The Iceland Portfolio, advanced printing, visual techniques, checking your meter, Ilford HP-5 test, model darkroom and workroom design with plans and pictures, Polaroid, photographing in Iceland-Scotland-England, new chemicals, solving print "drydown", Galerie and Brilliant paper, Ecuador-Yucatan trips.

Newsletters 28-54: Cold light stabilization, profe$$ional photography, portraiture, Atget and Sommer, printing with the "recipe" technique, dye transfer, 35mm and 2 1/4 cameras, 4x5 and 8x10 cameras and lenses, photographing in Africa, XP-1 film, the modified light meter, composition (illustrated), Ansel Adams remembered, China trip, Tik Tok development, compensating developing timer, film comparison test, N plus 1 1/2 development, *Drawing on the Right Side of the Brain* review, The River (23 photographs), T-MAX, a new Zone System, selenium toning, Workshops, print critique (six prints), contact printing, new Palladio paper and chemicals.

Newsletters 55-79: Workshops, print critique (six prints), contact printing, Platinum & Palladium printing, The Thing Itself, photographic books, Lens discussion photos by Scott van Allsburg, Form-Sense, overcomplicating , Strand review; commercial photography, finding contrast range, critique VC paper, exploring MPD-Picker/Bond Debate.

ZN0281K (Issues 1-27 in Binder. While they last.) **$32.50**
ZN0282K (Issues 28-54 in Binder).....**32.50**
ZN0283K (Issues 55-76 in Binder) **32.50**
ZN0183 (Newsletter Binder) **5.50**

Zone VI Newsletter Index • Easily identify and locate the wealth of information contained in Fred's Newsletters #1 through #74. It is organized in two sections; one by topic, the other by newsletter number. The index is three-hole punched and fits neatly in your Zone VI newsletter binder. Price is $15.00. Send check or money order to:

George C. Pappas, 611 Washington Street, Suite 202, Wellesly, MA 02181

"I have a friend who said to me recently that one can see that your equipment has evolved over a longer period of time. He compared it to the evolution of a musical instrument like a violin, which does not change every year with the fashion, but the changes come slowly and only where it improves the sound or handling. You deserve support from everyone interested in photography."

J. LIPSCHER, *Zürich, Switzerland*

"I made a big mistake in buying only selected back issues of the newsletter. Ten minutes reading and I realized I wanted all of them."

ALAN GRIGG, *Brooklyn, NY*

"Your love for the medium transcends the business part and, in my opinion, has been a true effort of love. Should anyone doubt this, let them buy,read and study your complete set of Newsletters. Thank you, Fred Picker!"

TOM TRACY, *Omaha, NE*

"Picker weaves an engaging commentary about his photographic philosophy throughout the detailed technical discussion. He refers to successful prints as having the right 'atmosphere', emphasizing that the hard part of making a photograph is in the aesthetic decisions and not in the technical considerations. Rich in professional printing tips, and quick to debunk a lot of darkroom mythology. The video Printing with Fred Picker *is a quality production that belongs in the library of all serious black-and-white photographers."*–Camera & Darkroom

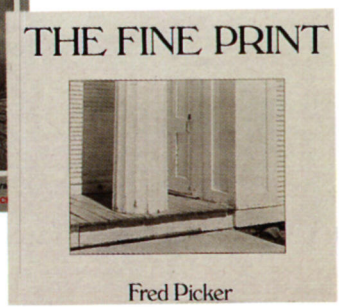
Books By Fred Picker

Zone VI Workshop *"Written with a feeling of love for the fine black-and-white print, the book is a serious presentation of principles and techniques of the zone method made famous by Ansel Adams. This book is for those who want to make fine prints and correct exposures."*
THE NEW YORK TIMES

ZN6010 (*Zone VI Workshop,* hardcover) **$13.95**

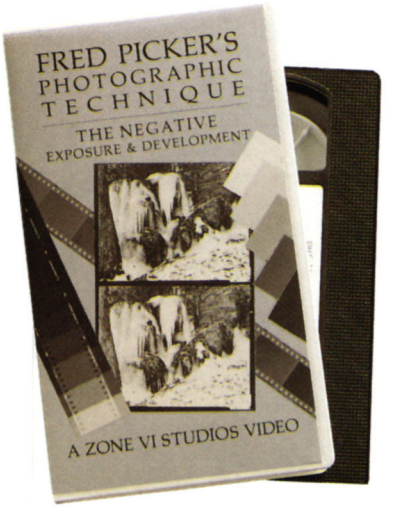
THE FINE PRINT *"Fred Picker's new book is more than a collection of superb photographs. It's almost a complete course in photography. Private instruction couldn't be better."*
PETERSEN'S PHOTOGRAPHIC

ZN6051 (*The Fine Print,* softcover) **$18.50**



Fred Picker's Photographic Technique:

The Negative; Exposure and Development.



A Zone VI Photography Video

In this new video you will see:

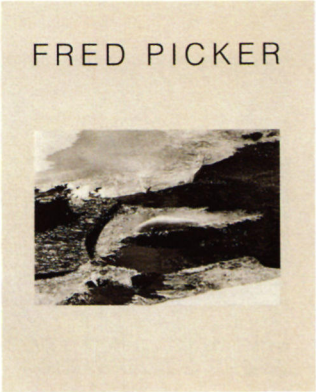
- How to expose your Zone I negatives to determine your personal film speed.
- How the densitometer is used to locate the proper Zone I exposure.
- How to expose (using your new film speed) the Zone VIII negatives for your personal development time test.
- How to process the Zone VIII exposures for your personal development time test.
- How to determine your personal Standard Print Exposure Time.
- How to use your Standard Print Exposure Time to print your Zone VIII negatives.
- How to judge the Zone VIII prints to determine which was made from the properly developed negative.
- How to print all zones for personal reference.
- How to determine your Proper Proof exposure.
- How to make a Proper Proof.
- How to use the Proper Proof and why it will become indispensable; the cornerstone of your technique and your most valuable technical aid.

This video is accompanied by written instructions which can be kept at your side as you work your way through the procedures.

Nailing down and organizing your exposures, developing time, and Proper Proof technique will dramatically improve the appearance of your prints. But there is a more profound benefit: just as a musician who is fully confident of his technical ability to handle a piece is freed to concentrate on his interpretation of it, your newly-won technical mastery will surely strengthen the emotional quality of your work.
Available in American VHS, only.

ZN6003 (Fred Picker's Photographic Technique: The Negative; Exposure and Development.) **$29.95**

For rush delivery, call (802) 257-5161



Fred Picker

2nd edition with 53 new images.

Ben Maddow, Edward Weston's biographer, referring to the first edition, wrote:
"The landscapes of Fred Picker are in harmony with a graphic tradition 300 years old, and one particularly strong in America. For we still see nature as a healing and maternal deity, as a source of stable values in a fragmentary world; whether this is an illusion or not, or to what degree, is irrelevant in the presence of these photographs. They have a musical calm, a long, brilliant, curved line that brings to mind the cantilena of a Bach slow movement, unrepeated from end to end, confined, yet flowing within the horizontals of the musical staff.

And it is precisely this calm, this balance, this sense of the original beauty of air and soil and rock and ice and salt water that is the central theme of Fred Picker's photographs. Contemplation of his images rewards us with a quiet lingering resonance."

105 photographs, 8½" x 10½", 112 pages.

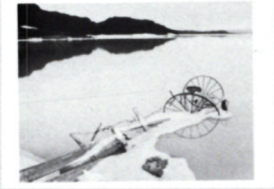
ZN6050 (Fred Picker, softcover) ...**$19.95**

"Fred Picker is one of my favorite photographers. Fred's rich black and white photographs evoke a deep feeling for the world around us. The attention to detail, combined with a very strong feeling for composition, make these photographs among the very best black and white work being done today."

BOB SHELL, Shutterbug

Set One

Set Two



Fred Picker Notecards

A selection of work from the Hebrides, Iceland, Vermont, and Quebec.

Outstanding reproduction by Mercantile Printing Co. in 300 line screen duotone on Warren's 80 lb. Lustro Dull Cover. These digitally scanned duotones exhibit no grain, incredible scale and range and look embarrassingly like original prints!

Boxed with envelopes. 5 each of 5 subjects. 5"x7". 25 notecards without greeting.

ZN6052 (Set One–25 notecards with envelopes).....$9.95*
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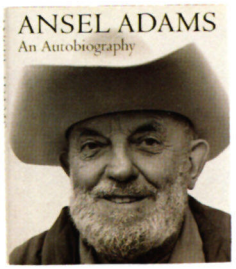
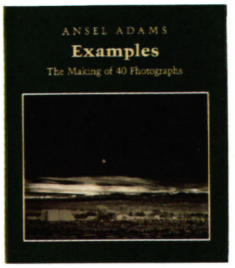
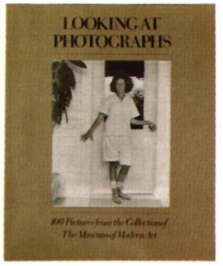
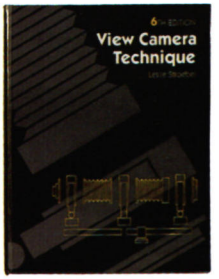
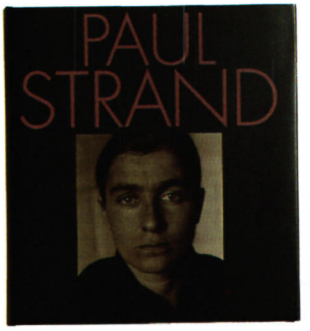
*If you buy two or more sets, the price is $8.95 each.

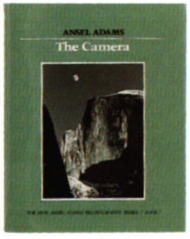


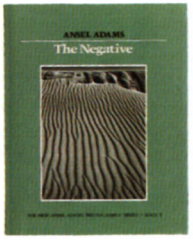


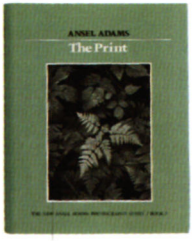


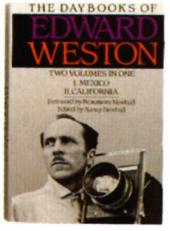


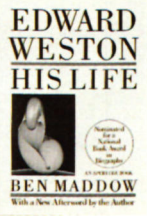












We haven't space to stock the enormous selection of worthwhile books but these few are classics. Each belongs in the library of every serious photographer.

Ansel Adams **Examples**
A master describes the techniques used in the making of some of his greatest images.
AH1130 (*Examples*, hardcover).....**$43.99**

Ansel Adams **An Autobiography**
The fascinating story of the life and development of a great artist.
AH1124 (*An Autobiography*, hardcover) **$59.99**

Ansel Adams **The Print,** revised 1983.
Adams prints are exquisite. This book describes his methods and formulas.
AH1052 (*The Print*, paperback) **$19.95**

Ansel Adams **The Camera,** revised 1980.
All you need to know from 35mm to 8x10. Applications, handling, tables, tips.
AH1033 (*The Camera*, hardcover).....**$34.99**

Ansel Adams **The Negative,** revised 1981.
The Zone system. The sophisticated creation of excellent negatives.
AH1043 (*The Negative*, paperback).....**$19.95**

Leslie Stroebel
View Camera Technique

An exhaustive overview for the academically inclined student.

FP1005 (*View Camera Technique*, hardcover) **$36.95**

John Szankowski
Looking at Photographs

Insightful descriptions of the great photographs from the Museum of Modern Art.

AH0227 (*Looking at Photographs*, softcover) **$27.49**

Paul Strand

The National Gallery of Art, Washington, D.C., and Aperture have collaborated to produce a collection of Strand's most extraordinary work. Most of the photographs have been printed in a unique six-color process developed by master printer Richard Benson. The reproduction quality is remarkable. Each image appears as a hand-printed, original photograph. 104 Black-and-white plates printed in six-color, 40 duotones. 12 x 13, 168 pages.

AH0132 (*Paul Strand*, clothbound) **$99.99**

Paul Strand
Ghana: An African Portrait

"Strand himself chose these 93 photographs to celebrate a country freed from colonization....a glorious memorial to one of the giants in 20th-century photography." 160 pp., 10 x12, 93 black-and-white photographs.

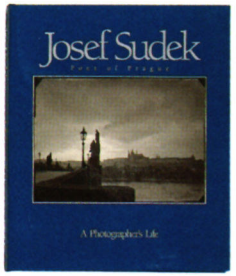
AH0133 (*Ghana: An African Portrait*, hardcover).....**$39.99**

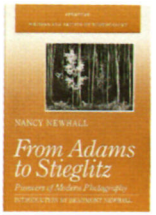
The Daybooks of Edward Weston

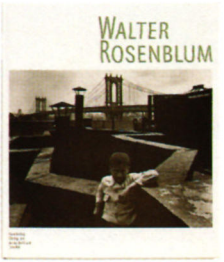
The Daybooks of Edward Weston detail Weston's thoughts about life and art, outline his hopes and ambitions, catalogue his many love affairs, and mercilessly criticize his own photographic work. *"In both his magnificent photographs and in the confidence and clarifications of his* Daybooks, *Edward Weston takes us into himself and shares with us his particular mirror of beauty and compassion."* —Ansel Adams
$6\frac{1}{2}$ x $9\frac{1}{4}$, 520 pages, 64 photographs.

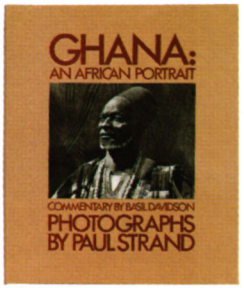
AH0134 (*The Daybooks of Edward Weston*, softcover) **$29.95**

20% off all books with any other purchase









Ben Maddow
Edward Weston: His Life

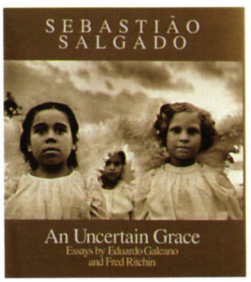
"What Mr. Maddow has written...is nothing less than one of the best books about a great photographer....the literature of modern photography–which is to say, the literature of modern art-has acquired a superb addition."
–Hilton Kramer, *The New York Times*
108 pp., 6½ x 9¼, 15 b&w photographs.

AH0135 (*Edward Weston: His Life*, softcover) **$16.95**

Sebastiao Salgado
An Uncertain Grace

Salgado's photographs honor the human spirit with a reverent dignity that approaches allegorical vision. Galeano states in the introduction: *"[Salgado] lets us know that the agony of life and the tragedy of death control within them a mighty magic, a luminous mystery that redeems the human adventure in the world".*
129 photographs in duotone,
11 x 12¼, 154 pages.

AH0136 (*An Uncertain Grace*, softcover) **$39.99**



Nancy Newhall

From Adams to Stieglitz: Pioneers of Twentieth-Century Photography

Nancy Newhall has written some of the most incisive work ever published on the inner lives of photography's greatest practitioners.

AH0137 (*From Adams to Stieglitz*, softcover) **$16.95**

Josef Sudek, Poet of Prague: A Photographer's Life

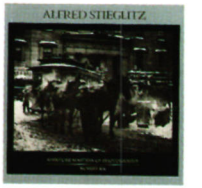
Here is the most comprehensive compilation of Josef Sudek's photographs, providing the rare opportunity to see for the first time the masterworks of one of photography's greatest artists *"The master of Czechoslovak photography turned whatever his lens touched into poetic gold"*. –Andy Grundberg, The New York Times

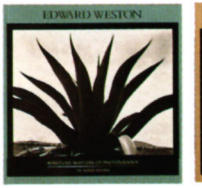
AH0139 (*Joseph Sudek*, hardcover) **$44.99**

Walter Rosenblum

"...Through a unity of form and content, Rosenblum's images take on a kind of dimension and heightened feeling which the artist in every medium adds to subject matter, giving it the deeper significance of art." —Paul Strand.
140 black-and-white photographs,
9½x 12, 224 pages.

AH0141 (*Walter Rosenblum*, clothbound) **$49.95**





APERTURE
Masters of Photography Series

Published to Aperture's standard of excellence, this series provides a comprehensive library of the artists who have shaped the medium. Each volume presents a selection of the photographer's greatest images. 96 pp. 8x8, 42 black-and-white photographs, **Paperback.**

AH0142 Paul Strand **$14.95**
"Both a historical figure and a great artist....The vision is flawless, the technique impeccable, the command of the medium total."—Hilton Kramer, The New York Times

AH0144 Manuel Alvarez Bravo...**$18.95**
"Profound and discrete poetry, desperate and refined irony emanate from the photographs of Manuel Alvarez Bravo."—Diego Rivera

AH0145 Alfred Stieglitz **$14.95**
One of the first photographers to use the camera as a medium of artistic expression.

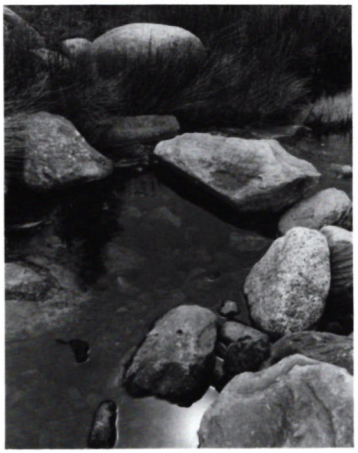
AH0146 Edward Weston **$14.95**
A cornerstone of modernist photography, Edward Weston set a standard of excellence which holds today.

For rush delivery, call (802) 257-5161

Zone VI Fine Prints

ZN6162

ZN6160



ZN6161

ZN6159

The difficulty in printing is not in achieving the proper depth of tone (just expose under the enlarger for a longer or shorter time). Nor is the problem getting more or less contrast into the print (just change paper grades). The difficulty is deciding exactly what the values should be. I learned to print with Ansel Adams' "Oak Tree in Snowstorm" and "Tenaya Lake" at my elbow and I am still convinced there is nothing so essential to the darkroom worker as reference prints of good quality. These four prints were selected for that purpose. They are fixed twice, toned, and archivally washed. The prints are on 8x10 double-weight Brilliant paper. The price is low only because they are made in quantity from "perfect" negatives. Each is packed in clear plastic for protection in your darkroom. A detailed description of all materials, chemicals, equipment, exposure, filtration, and printing technique accompanies each print. These prints will also show you the difference cold light enlarging and Brilliant paper makes.

ZN6159 (Dummerston, Vermont) **$25.00**
ZN6160 (Bucksport, Maine) **25.00**
ZN6161 (Gaspé, Canada) **25.00**
ZN6162 (Cavendish, Vermont) **25.00**
ZN6159K (All four Fine Prints) **75.00**

"I really didn't know what a fine print looked like until I received my Fred Picker set. I now have a new standard."
J.L. BUCKINGHAM, *Charlottesville, NC*

Zone VI Portfolio Cases

A more attractive and safer alternative to the common shipping case, our portfolio case is lined with cellular foam and finished in rich black.

The shell is just as tough as a shipping case but handsome enough for presentations.

One inch cases hold 15 mounted prints; four-inch cases hold 45 mounted prints.

ZN6100 (14"x18"x1") **$40.00**
ZN6102 (14"x18"x4") **56.00**
ZN6104 (16"x20"x1") **45.00**
ZN6106 (16"x20"x4") **57.99**

For rush delivery, call (802) 257-5161

Ordering Information

You may order by phone, FAX, or mail. For faster service, please have the following information ready before you call:

- Zone VI Customer Number (if available)
- Credit Card Number and Expiration Date
- Zone VI Item Numbers or descriptions

If you should require additional information, our Technical Sales Personnel will be pleased to assist you.

1. Order by phone : 1-802-257-5161

Hours: Monday – Friday
8:30 am to 5:00 pm
(Eastern Standard Time)

We suggest that you use the Zone VI Order Form to help you organize this information, and to provide you with a record of your order.

2. Order by fax : 1-802-257-5165

Open 24 hours a day, 7 days a week. Orders received by noon can be shipped same day – add $10.00 rush charge. Be sure to include shipping address, credit card number and expiration date, and daytime phone number.

3. Order by mail

Use the enclosed Zone VI Order Form. Send your order, with check or credit card information to:

ZONE VI STUDIOS, INC.,
NEWFANE, VT 05345-0219

TERMS OF PAYMENT

1. Check with Order. (Please allow additional time to process personal checks.)
2. Credit Card ($25.00 minimum). Phone, fax, and mail orders may be charged to your VISA, MasterCard, Discover, American Express, or Optima Card.

VISA MasterCard AMERICAN EXPRESS Card DISCOVER OPTIMA

SHIPMENT OF ORDERS

All merchandise will be shipped FOB Newfane, Vermont, by UPS Surface (unless otherwise specified).

Items too large for UPS delivery are marked with a symbol next to the catalog number. Items with this symbol are shipped by truck, and will be billed actual shipping and insurance charges plus a $3 handling fee.

Please use the following shipping chart to determine shipping, handling and insurance rates for UPS SURFACE shippable orders – 48 states.

(Call for truck or Air Shipping charges.)

1. Determine the value of your order.
2. Locate the corresponding shipping rate.
3. Add that amount to your order in the space provided on the order form.

ORDER TOTAL	SHIPPING COST
Under $50	$6.50
$50 - $149.99	$9.00
$150 - 249.99	$11.00
$250 - $499.99	$13.00
$500 and over	$15.00
ENLARGERS	$35.00

- Orders not shippable by UPS surface including Alaska, Puerto Rico and Hawaii, APO, FPO, PO Boxes, and items requiring truck shipment will be billed actual shipping and insurance charges plus a $3.00 handling fee.
- Canadian orders – actual shipping, documentation and insurance plus $5.00 handling.
- International orders excluding Canada – actual shipping, documentation and insurance plus $10.00 handling. (Specify air or surface.)

15-DAY MONEY-BACK GUARANTEE

Every product we sell, except for film, paper, chemicals, and videos is guaranteed for fifteen days. If for any reason you are not satisfied, return it for a full refund. You don't have to wonder if you'll like our tripod or our meter; buy it, try it, keep it, or return it for a prompt refund. No explanation is required.

ZONE VI LIFETIME PERFORMANCE GUARANTEE

Every product we make, in addition to our regular 15-day guarantee, is guaranteed for the life of the original purchaser. If any item marked with our "Lifetime Guarantee" ever fails to perform its designed function for any reason (except battery replacement, drowning, gratuitous abuse, cosmetic changes or internal tampering) we will return it to operating condition or replace it, at our option, free of charge.

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Permit No. 82

"The Zone VI Catalog is easy to review. They make some of the best photographic equipment in the world, they guarantee it all unconditionally, and they're great people to deal with.

Their archival print washer and cold light enlargers are the standard for photographers out after the perfect print. They offer a 4x5 wooden field camera whose specifications are enough to make one drool. And they guarantee it for life.

The proprietor, Fred Picker, dispenses photographic wisdom in the Zone VI Newsletter, which is well worth a subscription. Between Picker's books and the Newsletter I was able to make major improvements in the photographs I've been taking.

These are people who are excited about photography, and who offer the tools and techniques needed to make the best prints one is capable of. I'd love to go to one of their summer workshops!"

— CHARLES SPURGEON
Whole Earth Review

Zone VI 4x5 and 8x10 Cameras